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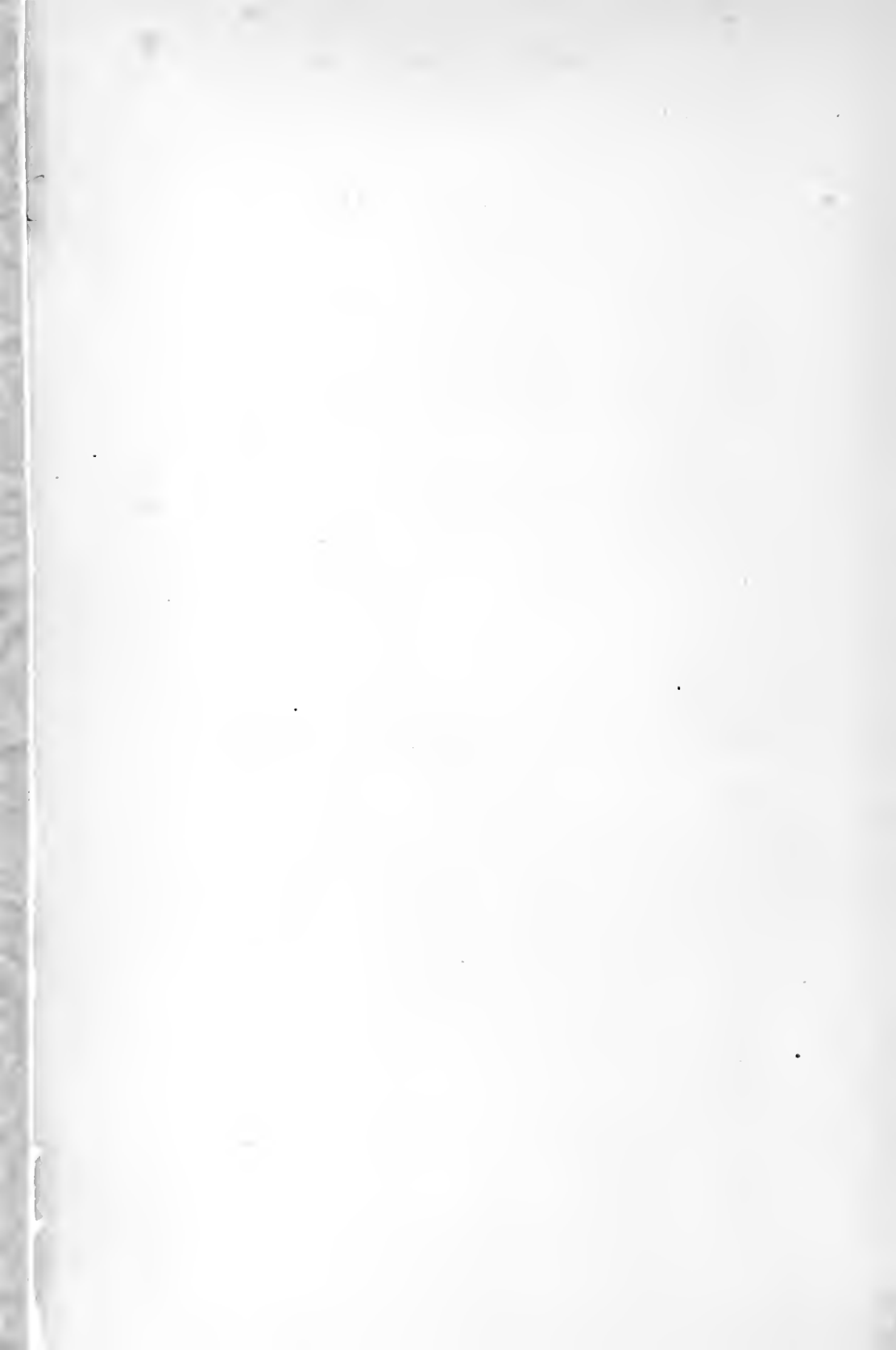






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*Ralph W. Faerster*  
*Pittsburg,*

# The Queen of Saba.

Opera in four acts

*(after a text by Mesenthal)*

by

**CARL GOLDMARK.**

Op. 27.

Pianoforte score with text

*(English version by J.H. Cornell.)*

Pianoforte score à 2 mains

Pianoforte score à 4 mains

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## Dramatic Persons:

RING SOLOMON.....	Baryton.
HIGH- PRIEST.....	Bass.
SULAMITH, his daughter.....	Soprano.
ASSAD.....	Tenor.
BAAL= HANAN, Keeper of the Palace.....	Baryton.
QUEEN OF SABA*).....	Mezzo-Soprano.
ASTAROTH, her slave, (a Moor).....	Soprano.
VOICE OF THE TEMPLE=WATCHMAN.....	Bass.

Priests, Levites, Singers, Harpists, Body= guards, Women of the Harem,  
Bayaderes, People.

## Scene of the Action:

FIRST ACT: Hall in Solomon's Palace.

SECOND ACT: Garden - afterwards in the Temple.

THIRD ACT: Banquet - hall.

FOURTH ACT: In the Desert.



\*) The author of the English translation of this work has preferred to retain the name "Saba" (pronounced Sah-bah) rather than "Sheba." The former is decidedly more musical than the latter and has as much sanction of authority. See, e.g., the 72d Psalm of David, v. 10, in the Church of England Prayer-book: "++++ the kings of Arabia and Saba shall bring gifts."

# The Queen of Saba.

## Prelude to the First Act.

Very quietly. ♩ = 84.

Carl Goldmark, Op. 27.

Pianoforte.

*expressively*

(The same quarter-notes.)

*Some-*

*what quicker.* ♩ = 104.

*stringendo*

*rit.*

♩ = 112. *Tenderly.*



*With increasing*

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The music features triplets and sixteenth notes. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. Treble and bass staves. The music continues with triplets and sixteenth notes. A *cresc.* marking is present in the middle of the system. The tempo/mood is indicated as *animation.*

(The same quarter-notes, somewhat faster.) ♩ = 144.

Third system of musical notation. Treble and bass staves. The music features sixteenth notes and triplets. A *p* marking is in the beginning, followed by a *cresc.* marking. A *ff* marking is in the middle of the system.

Fourth system of musical notation. Treble and bass staves. The music features sixteenth notes and triplets. A *cresc.* marking is in the middle of the system. A *ff* marking is in the middle of the system.

Fifth system of musical notation. Treble and bass staves. The music features sixteenth notes and triplets. A *dim.* marking is in the middle of the system. A *p* marking is in the middle of the system.

Sixth system of musical notation. Treble and bass staves. The music features sixteenth notes and triplets. A *dim.* marking is in the middle of the system. A *p* marking is in the middle of the system.

Somewhat slower. ♩ = 100.  
*quietly*

l.h. pp

pp

Led.

\* Led.

Led.

\* Led.

\* Led.

pp

pp sempre

Led.

\* Led.

\* Led.

cresc.

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff of the system is marked *pp* (pianissimo) and *espress.* (espressivo). The second staff is marked *p* (piano) and *dim.* (diminuendo). The third system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff is marked *dim.* and *expressively*. The second staff is marked *p* and *pp*. The third system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff is marked *p* and *pp*. The second staff is marked *pp* and *pp*. The third system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff is marked *pp* and *pp*. The second staff is marked *pp* and *pp*. The third system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff is marked *pp* and *pp*. The second staff is marked *pp* and *pp*. The third system starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff is marked *pp* and *pp*. The second staff is marked *pp* and *pp*.

Dynamics and performance instructions include: *pp*, *p*, *dim.*, *espress.*, *expressively*, *molto espress.*, *ten.*, *cresc.*, and *pp*.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Somewhat faster. ♩ = 126.

*pp* *p* *cresc.* *f* *cresc.*

*Strongly marked.* *Curtain rises.*

## FIRST ACT.

Hall in Solomon's palace. Two gorgeous pillars divide the background into 3 arches, the smaller ones lead into colonnades. From the summit of the stage, on both sides in the rear, broad steps, carpeted, lead down, at the foot of the steps golden lions, right and left doors of ebony and gold. At the left in the foreground the lion-throne. The whole presents a spectacle of the greatest magnificence. Descending the steps, from the left, are seen Solomon's wives, in festal garments, veiled; female slaves with kettledrums, harps and triangles follow. From the right the daughters of Jerusalem follow, servant-maids with golden flower-baskets accompany them. At the right, in the foreground, stands Baal-Hanan surrounded by body-guards. The doors are occupied by

## Scene I.

*tenderly* *p* *cresc.*

Soprani.  
Alt.  
Tenori.  
Bassi.  
FULL CHORUS.

O - pen, ye por - tals, ye - halls, a - dorn ye,  
O - pen, ye portals,  
O - pen, ye por - tals, ye halls, a - dorn ye,  
O - pen, ye por - tals, ye halls, a - dorn ye,

## Baal - Hanan.

## Faster.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

## Faster.

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

*f* *cresc.*

*ff* *f* *f* *f* *f*

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

*f* *f* *f* *f* *f*

[illegible]

tell it glad - - ly through - out all the world, tell it glad - ly through -  
 tell it glad - ly through - out - all the world, tell it glad - ly through -  
 tell it glad - - ly through - out all the world, tell it glad - ly through -  
 tell it glad - ly through - out - all the world, tell it glad - ly through -  
 tell it glad - - ly through - out all the world, tell it glad - ly through -  
 tell it glad - ly through - out - all the world, tell it glad - ly through -

*ff*

out all the world, that his great empire on earth hath no e-qual, *ff*

out all the world, that his great empire on earth hath no e-qual, tell it

out all the world, that his great empire on earth hath no e-qual, tell it

out all the world, that his great empire on earth hath no e-qual, tell it

out all the world, that his great empire on earth hath no e-qual, tell it

*ff*

*ff*

tell it glad - ly through-out all the world, tell it glad-ly through - out all the

gladly through-out the whole world, tell it glad-ly through - out all the

gladly through-out the whole world, tell it glad-ly through - out all the

gladly through-out the whole world, tell it glad-ly through - out all the

tell it glad - ly through-out all the world, tell it glad-ly through - out all the

*ff*



world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly through-out all the world, tell it gladly through-out the whole

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

world, tell it glad-ly, tell it through-out the world,

out all the world, tell it glad-ly, tell it through-out the world,

the world!

the world!

the world!

the world!

the world!

*dim.*

*pp*

*poco rit.*

*dim.*

## Scene II.

High-priest (in white vestments) and Sulamith enter from the right. All make obeisance.

Slower. (The ♩ as the ♩. before.)

High-priest.

Come, en-ter un-dis-mayed, my child, the roy-al cham-ber, where Sa-len-ith's fair-est

daughters in festive rai-ment thee a-wait. *Somewhat quicker.* Soon will our honored guest.

*Slower again.*

nor on - ly she, — be with us, but al - so he whom thou hast cho - sen to be thy

spouse, whom to thyself thou chos - est to be thy spouse, thine As - sad, he too will

*very warmly*

come, thine As - sad will re - turn. And then in bri - dal

*rit.*

*f* *dim.* *pp* *tenderly*

garments shalt thou, — with him ap - proaching, be - fore — the al - tar stand, yea — be -

fore — the al - tar stand, and then — in bri - dal garments shalt thou, with

him ap - proach - ing, be - fore the al - - - tar

*with warmth*

*cresc. poco*

stand. There to our monarch and his roy - al

*p*

Somewhat faster. *more quietly*

guest will I in - vite. The haughty heathen shall bow down before Je - ho - va, shall

*p*

*poco rit.*

bow down before Je - ho - va, bow down before Je - ho - - - va.

*pp*

(Exit High-priest on the left.  
All make obeisance. Baal-Hanan

accompanies him, as also the guards. At the egress he again takes leave of Sulamith, laying his hand on

her head and tenderly regarding her.)

*acceler.* *Fast.*

# Scene III.

17

Sulamith.

My As - - sad will re - turn! Ah, this one word a - lone thro' all my

*f*

soul re - ech - oes. My playmates, share my joy,

*rit. tempo rit. tempo*

*alla breve*

o share my joy! Sing with me songs of gladness.

*rit. tempo riten. a tempo*

Moderately.  $\text{♩} = 112$ . Slower. With great warmth. *a tempo dim.*

My As - - - - - sad will re -

*cresc. f rit. a tempo dim.*

turn, my As - sad will re - turn, will re - turn!

*rit. a tempo p cresc. rit. a tempo p*

Tambourines, triangles played by the women on the stage, accompanying the singing. (Part of the women with harps.) (Maidens with baskets of flowers, others playing tambourine and triangle, accompany with graceful, quiet dance-movement the singing of the chorus.) (At the final hold, the dancers form a close semi-circular group around Sulamith.)

Moderate movement, not dragging.  $\text{♩} = 112$ .

Soprani. tenderly. *CHORUS.*

Alti. tenderly. Thy love is he, thy love is

Tamb. *pp*

Triang. *pp*

Moderate movement, not dragging.  $\text{♩} = 112$ .

*mf* *p* *pp*

he, who mid the ro - ses feed - eth, thy love is

he, who mid the ro - ses feed - eth, thy love is

*pp*

Sulamith.

*sp* *f* *p* My

he, thy love is he, who mid the ro - ses feed - eth.

he, thy love is he, who mid the ro - ses feed - eth.

*f* *pp* *f* *p*

Somewhat more moderately.

19

love is like a bunch of myrrh, that nest - ling in my ho - son lies. I

hold him fast, I cher - ish him, his fragrance gladdens me, his fra - - grance

Tempo I.

Sopr. gladdens me. *pp* *mf* *mf* *mf* *p*  
 Thy love is he, thy love is he, who mid the ro - - ses  
 Alt. CHORUS *pp* *mf* *mf* *mf* *p*  
 Thy love is he, thy love is he, who mid the ro - - ses

Tempo I.

R.H. *pp* *pp* *pp* *pp*

feed - eth thy love is he, thy love is he, who mid the  
 feed - eth thy love is he, thy love is he, who mid the

Sulamith.

Somewhat more moderately.

Sulamith. Somewhat more moderately.

My love is like a cooling draught that to my lips re-

ro - ses feed - eth.

ro - ses feed - eth.

Somewhat more moderately.

Somewhat more moderately.

Musical score for "The Rose Tree" in B-flat major, 3/4 time. The score is for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked "Moderato". The lyrics are: "freshment brings, that to my lips re - freshment brings, my love is like a". The piano part includes a "pp" (pianissimo) marking. The score is divided into two systems. The first system contains the first two measures of the vocal line and the first four measures of the piano accompaniment. The second system contains the next two measures of the vocal line and the next four measures of the piano accompaniment. The vocal line features a melodic line with a trill in the second measure of the first system and a trill in the second measure of the second system. The piano accompaniment features a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

cool - ing draught, that to my lips refreshment brings.

*dim.* *p*

very tenderly

affettuoso

re - fresh - ment brings. I hold him fast. I

*pp*

hold him fast, with love I dwell - up on his hon - eyed kiss, up -



Sulamith.

Tempo I.

(warmly) 21

Sopr. on *p* his

Alto. *CHORUS* Thy love is he, thy love is he, who mid the

Tamb. Thy love is he, thy love is he, who mid the

Triang. *pp*

Tempo I.

*p* *pp* *pp*

hon - eyed kiss.

ro - ses feed - eth, thy love is he, thy love is he, who mid the

ro - ses feed - eth, thy love is he, thy love is he, who mid the

*pp* *pp* *pp*

(with warmth) *dim.* *dim.* *dim.* *dim.*

I hold him fast, I dwell up - on his honeyed

ro - ses, mid the ro - ses feed - eth, who mid the ro - ses

ro - ses, mid the ro - ses feed - eth, who mid the ro - ses

*f* *ff* *dim.* *dim.*

kiss, up - - - on his honeyed  
 feed - eth, thy love is he, whomid the ro - - - ses  
 feed - eth, thy love is he, whomid the ro - - - ses

kiss, feed - - eth, thy love is he, thy love is  
 feed - - eth, thy love is he, thy love is

My love, my love is mine!  
 he, whomid the ro - - ses feed - eth, thy love is thine!  
 he, whomid the ro - - ses feed - eth, thy love is thine!

H. P. 510

(At the first sounds of the march-movement she flies to the rear to meet Assad. Enter soldiers, Baal-Hanan, from the left. High-priest and guards, pressing the women back. Sulamith remains in the background, trembling with expectation and leaning on her father.)

The musical score is written for a vocal ensemble and piano accompaniment. It begins with four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) in 2/4 time, each with a whole note rest. The tempo is marked "Moderate March-movement. ♩ = 112." The piano accompaniment starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as *ten.* (tenor), *cresc.* (crescendo), and *ff* (fortissimo). The piano part consists of multiple systems of staves, showing a complex harmonic and rhythmic structure. The score concludes with a final chord in the piano part.

## Scene IV.

Enter Assad from the right, richly attired, pale and embarrassed.

Assad (stiffly, to Baal-Hanan.)

Slow.

God save the King! His royal guest draws

(He advances slowly.)

near; before the gates she takes a moment's rest.

*♩ = 76.*  
*cantabile*

She girds herself with festal pomp of jewels,

(with hollow voice)

ere long her train hither will wend its way. What was commanded me,

*pp sempre*

vigorously

I have fulfilled. God save the King!

*Very fast.*

Slower.

Slow.  
High-priest (coming forward.)  
(turns away.)

Per-mit me now to leave you. Look on her, dear-est Son, who thee a -

Sulamith (advancing)

My Assad! Assad (shuddering)  
waits. Sulamith! Alas! my heart is chilled!

*Faster.* ♩ = 144.

Assad.

Deep hor - ror seizes my trem-b ling frame, deep hor - ror

He steps back. Sulamith stands deadly pale; High-priest sharply

seiz-es my trembling frame!

scans Assad receding.

Sulamith (tears herself away from the maidens and rushes up to Assad.)

As - sad say, what means this change? With my tears I thee im-plore.

*Fast.*

*f* *p* *f* *dim.* *f* *dim.*

Assad.

Ask me not what thus hath changed me.

*f* *dim.* *p*

Sulamith.

Assad.

No, no, my but can be thine no more.

*Moderately.* *rit.* *f* *dim.* *sp*

own art thou for ev - er, on - ly death can loose the tie.

*tempo* *rit.* *a tempo* *cresc.* *rit.* *a tempo* *p* *dim.*

Same tempo.

Assad (averted.)

Let me leave thee, naught re-ply-ing, as an outcast let me die!

*allegro breve.* *Very fast.* *pp* *f*

Sulamith.

Assad.

Baal-Hanan.

High-priest.

Soprano.

Alto.

Chorus.

Tenor.

Bass.

what

what

what

what

what terror, what dis\_tress!

what terror, what dis\_tress!

what terror, what dis\_tress!

what terror, what dis\_tress!

terror, what dis\_tress! This dread secret who shall solve?

terror, what dis\_tress! This dread secret who shall solve?

terror, what dis\_tress! This dread secret who shall solve?

terror, what dis\_tress! This dread secret who shall solve?

This dread se - cret

This dread se - cret

This dread se - cret

This dread se - cret

## High-priest.

High-priest. *f* Send us, Lord, thy light to

who shall solve?

who shall solve?

who shall solve?

who shall solve?

Piano accompaniment: The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand, both in a minor key.

## Sulamith.

## Assad.

## Baal-Hanan.

## High-priest.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

*ff* Send us, Lord, thy light to help us.

Piano accompaniment: The piano part continues with a similar style, featuring a melodic line in the right hand and a supporting bass line in the left hand, with some dynamic markings like *f* and *ff*.



*cresc.* *ff*

O what ter - ror, what af - flic - tion! Ah!

*cresc.* *ff*

O what ter - ror, what af - flic - tion! Ah!

*cresc.* *ff*

O what ter - ror, what af - flic - tion! Ah!

*cresc.* *ff*

O what ter - ror, what af - flic - tion! Ah!

*cresc.* *ff*

O what ter - ror, what af - flic - tion. who shall this dread

*cresc.* *ff*

O what ter - ror, what af - flic - tion. who shall this dread

*cresc.* *ff*

O what ter - ror, what af - flic - tion. who shall this dread

*cresc.* *ff*

O what ter - ror, what af - flic - tion. who shall this dread mys - try

*cresc.* *ff*

*8*

*Sulamith.* *ff* *2<sup>da</sup>*

O what ter - ror, what af - flic - tion,

*Baal-Hanan.* *ff*

O what ter - ror, what af - flic - tion, who shall this dread

*High-priest.* *ff*

O what ter - ror, what af - flic - tion, who shall this dread

mys - try solve? what af - flic - tion, who shall this dread

mys - try solve? what af - flic - tion, who shall this dread

mys - try solve? what af - flic - tion, who shall this dread

mys - try solve? O what ter - ror, what af - flic - tion, who shall this dread

*H. P. 510*

[illegible]

The image shows a page from a musical score, likely for a play or opera. It features several staves of music. The top staff is for the vocal part of Sulamith, with the lyrics "Sulamith." and "Ah me!". The second staff is for the vocal part of Assad, with the lyrics "Assad." and "Ah me!". The third staff is for the vocal part of Baal-Hanan, with the lyrics "Baal-Hanan." and "Ah me!". The fourth staff is for the vocal part of the King, with the lyrics "The King draws nigh!". The fifth staff is for the piano accompaniment, with the lyrics "who shall solve?". The sixth staff is for the piano accompaniment, with the lyrics "who shall solve?". The seventh staff is for the piano accompaniment, with the lyrics "who shall solve?". The eighth staff is for the piano accompaniment, with the lyrics "who shall solve?". The ninth staff is for the piano accompaniment, with the lyrics "who shall solve?". The tenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The eleventh staff is for the piano accompaniment, with the lyrics "who shall solve?". The twelfth staff is for the piano accompaniment, with the lyrics "who shall solve?". The thirteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The fourteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The fifteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The sixteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The seventeenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The eighteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The nineteenth staff is for the piano accompaniment, with the lyrics "who shall solve?". The twentieth staff is for the piano accompaniment, with the lyrics "who shall solve?".

## Scene V.

Enter Solomon from the left, without mantle and crown, richly attired: all kneel, except Assad and Sulamith, who stand near the High-priest, the former silent, the latter in despair. High-priest raises his hand and blesses the King. The guards brandish their weapons.

Slower. (The  $\text{♩}$  as the  $\text{♩}$  before.)

Solomon (casting a long look of scrutiny on the group.)

*ad libitum*

My glance notes consternation all around.

What? all are still? My Assad, thou art dumb, and thy bright eye, my daughter.

(Sulamith falls at the King's feet.)

Slow.

is overflowing. What has be-fal-len here, I need not ask,

there is a spi-rit, who in the soul doth speak, and his great

might all secrets will un-rav-el, his great might all secrets will un-rav-el.

All rise and exeont slowly through the colonnades right and left. Assad remains motionless and dumb. The High-priest, in leaving, promisses by a comforting gesture the divine enlightenment.

(majestically)

Moderato.

A-rise, and go in to the hall beyond: Thou, As-sad, stay.

## Scene VI.

Solomon.

I read up-on thy lips so

pallid, what those same lips re-fuse to speak. Thy heart to Su-la-mith was

(Assad sorrowfully nods assent.)

given, and thou be-sought her in marriage;

*Very quietly and tenderly.*

(Assad as before.)

yet, since thy jour - ney - ing a - broad, thy heart from her hath turned a -

Fast.

Assad.  
*ad libitum*

way, My Lord — and

*a tempo (alla breve)*

Sovereign, thou sayst true. To thee

the se - cret hi - ding pla -

ces of the souls of mor - tals

stand re-vealed.

*cresc.*

Thou know'st what dread spi-rits of

*dim.*

*p*

dark-ness, earth's up-per re-gions

*cresc.*

peep-ling, spread their cur-sed

*cresc.*

snare a-round us. O

lay the e - vil one whom

I have seen, who

*r. h. f. i. h.*

(at the King's feet.)

with his cur - sed wiles my heart en - snared. De - liv - er

me, de - liv - er me, else I am lost for aye.

**Slower.**  
**Solomon.** (Assad rises.)

Re - late, then, what it was, thou saw - est.

Moderately quick.

*Very quietly.*

pp

Ad. \*

*Assad (ad lib.)*

Beneath Mount Le - ba - non the roy - al co - hort I met, and to the Queen thy

mes - sage gave, yet she her - self of all — of us saw no one, be - fore the

p

*a tempo*

King on - ly can her veil be - low - ered.

*not dragging (espress.)*

p

And to the ce - - dar - grove,

dim.

pp

H. P. 540



wea - ry and o - ver - heat - ed, I gat me, rapt in thought, and

sought repose and cool - ness. There, in the co - sy,

ver - - dant lap - of noiseless sol - i - tude, I laid me

down. there in the co - sy, ver - dant lap

of noiseless sol - i - tude I laid me down. When hark!

*l. h.*

*pp*

*dim. pp*  
*r. h.*

*pp*  
*sempre*

*H. P. 540*

A sil very  
 sound of fal ling wa ters. It  
 lures so sweet ly bab bles,  
 oh! so soft ly. so  
 soft ly: it fills my heart with

Red.  
 Red.  
 Red.  
 Red.  
 Red.

dre - my thoughts and fan - - - - - cles, and

*Rec.*  
thro' the lea - - - - - fy branch - - - - - es

light is gleam - - - - -

*pp*

*Rec.* (in a mysterious whisper.)  
ing, I softly rise, to listen and examine, and -

*Fast.*  
heav'n - - - - - ly powers!

*ff*

*espress.*  
What saw I be-fore me?

*cresc. molto* *a tempo* *rit.*  
*p* *f* *dim.* *p*

*arret.* *ritard.* *p* *pp*

Slow. ♩ = 76.

(tenderly)  
From lim - - - pid streams — be - bold a swan - a -

(with deep feeling) *rit.* *p*  
rise, on waves is borne a wo - man won - drous

*rit.*

fair. Her jet - black hair her love - ly neck in folds, as eb - o - ny an

i - very im - age frames. Two stars that twinkle, seem - her eyes so bright, her

1. h.

(very tenderly)

lips are ro - ses, guard - ing pearls most rare, her arms in -

*pp*

*Red.* \* *Red.*

twined a wreath of lil - - - les form; the eye is blind - ed

*cresc.*

(affettuoso)

by her beau - ty's glare, by her beau - ty's glare, the eye is

*cresc.* *pp*

blind.ed, the eye is blind.ed by her beau - ty's glare, by her beau - - - ty's

glare.

*p* *cresc.* *ff* *p* *dim.*

Più mosso.

*dim.* *pp* *pp*

Still faster.

To her I'm drawn, and she avoids me not;

*cresc.* to me she turns, her eyes up on me rest,

(With constantly increasing passionate excitement.)

her lovely arm she casts around my neck.

*cresc.* *cresc. molto*

she holds me tight to her sweet bo - som pressed.

To her I'm drawn, and she avoids me not;

*f* *ffp* *cresc.*

to me she turns, her eyes upon me rest, her lovely arm

*ffp* *ffp*

she casts around my neck, she holds me tight to her sweet bo - som

*cresc. sempre (broad)*

pressed. My sen - ses then I lose beyond re - call,

*p* *cresc.* *f* *cresc.*

my sen - ses then I lose beyond re - call, and

*cresc.* *ff*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Much slower. *somewhat faster* Fast.

prostrate at my charmer's feet I fall. She hears a rustling,

*pp stacc.*

(*calando*)

she takes fright, and peeps, she rises, flees, and disappears in

*p ritard.*

Slow.

air, O vision of de - light, that all my be - ing thrills, —

*pp*

Fast.

— that all my be - ing thrills!

*cresc.* *f* *rit.* *dim.*

*f*



Whether a wicked spell be on thee, or that en-chan- - tress wondrous  
 fair a de- - mon be of thine own spi-rit, doth not clearly as yet ap -

Very slowly and solemnly.

pear. But o-ver me in heav'nly re - -  
 gions is A - donai! my  
 lord, my lord and mas - ter, to

him thy wel - fare I com -

*p*

mend.

Fast. *Assad.*

New force 1

$\text{♩} = 144.$

*f* *ff* *dim.* *f*

feel, my heart ex - pands, in hope's bright

*p*

beams I live a - - gain,

in hope's bright beams, in

hope's bright beams I live a - - gain. Of

pard - - - - - uing mer - - - - - cy hope I

cher - - - - - ish, a - gain heav'n opes, I need - - - - - not

per - ish, My Lord and Sovereign,

tell, I pray thee, where shall I find my souls re - demption?

Slow. ♩ = 88.

Solomon.

With thy young bride approach the al-tar,

Assad.

A-way, a-way un-to the al-tar.

Solomon.

with thy young bride ap-proach the al-tar, and take her

*p*

*cresc.*

*dim.*

Thy hand shall wise-ly guide my

spot-less hand in thine.

*dim.*

way,

and peace, ex-pel-ling

and ho-ly peace, with hope and joy,

*h.*

*dim.*

an - guish dire, shall fill my heart — and soothe its pain,

shall fill — thy heart and soothe its pain. My

and peace shall fill my heart and soothe all

As - - sad, lay all thy care — on the Lord, lay all — thy care

its pain. (Exeunt both, at the left.)

on the Lord.

*dim.* *l. h.* *pp* *dim.*

# Entrance-march of the Queen of Saba.

Allegro moderato.

$\text{♩} = 112.$

First system of the musical score, marked *pp* and *mf*.

Second system of the musical score.

Third system of the musical score, marked *s* and *(Entrance of soldiers)*.

Fourth system of the musical score, marked *dim.*

(Enter from the side-halls women and maidens, accompanied by female slaves. The women scatter roses, the slaves carry harps.)

*delicately*

Fifth system of the musical score, marked *p* and *3*.

Sixth system of the musical score.

*cons.**stave.*

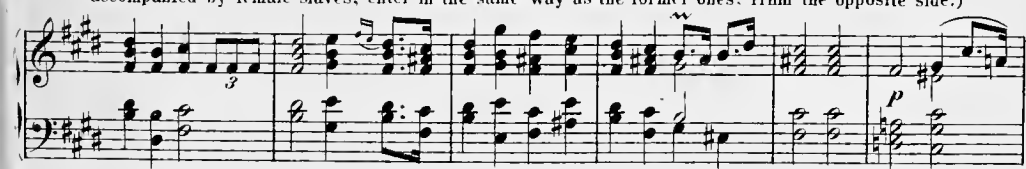
(The body-guards enter through the middle.)



(Other women,

*dim.**p*

accompanied by female slaves, enter in the same way as the former ones. from the opposite side.)



cons.

*f stacc.* *f* *p*

*Animato. poco a poco*

*crescendo* *cresc.*

*ff* *dim.*

*Slow.* (Trumpeters on the stage)

*Tempo I.*

*ff* *dim.*

(The entrance of the retinue of the Queen of Saba begins. Male and female slaves, white and black, with golden and other gorgeous vessels, filled with gold dust, pearls, jewels and spices. — Picturesque grouping.)

$\text{♩} = 112.$

The quarter-notes somewhat slower.

*ff* *f* *f*



This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and dynamic markings. The first system starts with a treble staff containing a series of chords and a bass staff with a single note. The second system features a treble staff with a series of arpeggios and a bass staff with a single note. The third system has a treble staff with a series of arpeggios and a bass staff with a single note. The fourth system has a treble staff with a series of arpeggios and a bass staff with a single note. The fifth system has a treble staff with a series of arpeggios and a bass staff with a single note. The sixth system has a treble staff with a series of arpeggios and a bass staff with a single note. The seventh system has a treble staff with a series of arpeggios and a bass staff with a single note.

This page contains seven systems of musical notation, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *f* (forte), *p* (piano), *sf* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), and *ff* (fortissimo). The piece begins with a measure marked 'A' and a dashed line indicating a first ending. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a final chord in the bass staff.

Same quarter-notes. (Enter white and black female slaves, bearing the presents above mentioned.)

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a steady quarter-note accompaniment. Dynamics include *p* and *legato cantabile*. A *Rec.* (Recitativo) marking is present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the quarter-note accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff features a *pp* (pianissimo) dynamic. Bass staff continues the quarter-note accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a first and second ending. Bass staff continues the quarter-note accompaniment. A *Rec.* marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a steady quarter-note accompaniment. A *f* (forte) dynamic is present. The text "Same quarters." is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a steady quarter-note accompaniment. A *f* dynamic is present.

Seventh system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a steady quarter-note accompaniment. A *ffzsc.* (fortissimo zingando) dynamic is present.



*f* *dim.* *pp* *ff*

(The Queen appears, borne on a palanquin with Astarothe. Under the hall the Queen is lifted down by the slaves.)

Somewhat faster.

Sop. Same quarters.

Full chorus.

Sop. *ff* Hail! Hail! Hail! Hail to

Alto. *ff* Hail! Hail! Hail! Hail to

Ten. *ff* Hail! Hail! Hail! Hail to

Bass. *ff* Hail! Hail! Hail! Hail to

Somewhat faster.

*ff*

5.

Sa - bas Queen! God save Sa - - ba's migh - ty Queen!

Sa - bas Queen! God save Sa - - ba's migh - ty Queen!

Sa - bas Queen! God save Sa - - ba's migh - ty Queen!

Sa - bas Queen! God save Sa - - ba's migh - ty Queen!

*cresc.*  
*p*

God save Sa - bas Queen!

God save Sa - bas Queen!

God save Sa - bas Queen!

God save Sa - bas Queen!

*cresc.*  
*p*

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

God save Sa - - ba's migh - ty Queen!

*cresc.*  
*p*

Sop. *p* Sun of the South, and A -

Alto. *p* Sun of the South, and A - ra - bia's star, wel - come be

Ten. I. *p* Sun of the South, and A - ra - - - - - bia's star,

Ten. II. *p* Sun of the South, and A -

Bass I. *p* Sun of the South, and A -

Bass II. *p* Sun of the South, and A - ra - - - - - bia's star, we wel - - come thee,

*p*

ra - - - - - bia's star, \_\_\_\_\_ we wel - - - - - come

thou to the halls of the King,

wel - - come he - - - - - thou to the roy - al

ra - - - - - bia's star, we wel - come thee to the

ra - bia's star, we wel - come thee to the halls of the King, we

we wel - come thee to the halls of the King, we

*cresc.*

*cresc.*

thee.  
Sop. II. we wel - - come

Alto, Sun of the South, and A - - ra - - bias star, we

Ten. I. God save the Queen of Sa - ba. God save the

Ten. II. halls.

Bass. I. halls of the King, wel - - come he thou.

Bass. II. wel - - come thee to the roy - al halls. Ful - ness of joy he

wel - come thee to the halls of the King, we wel - come thee.

thee to the roy - al halls. Fulness of

wel - come thee to the roy - al halls. Fulness of

Queen of Sa - ba! Hail! Fulness of joy he ev - er thine! God

Fulness of joy he ev - er thine!

Fulness of joy he ev - er thine!

ev - er thine!

we wel - come thee to the roy - al halls. Fulness of



joy he - ev - er thine! Hail, Sa - ba's migh - ty  
joy he - ev - er thine! Hail, Sa - ba's migh - ty  
save Sa - ba's migh - ty Queen! Hail, Sa - ba's migh - ty  
Ful - ness of joy be ev - er thine! Hail!  
Ful - ness of joy be ev - er thine! Hail!  
Ful - ness of joy be ev - er thine! Hail to Sa - ba's migh - ty  
joy be ev - er thine, God save Sa - ba's mighty Queen!

*cresc.*  
*sf*  
*cresc.*  
*animato*

Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's  
Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's  
Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's  
God save Sa - ba's mighty Queen! God save Sa - ba's mighty Queen!  
God save Sa - ba's mighty Queen! God save Sa - ba's mighty Queen!  
Queen! God save Sa - ba's migh - ty Queen!  
Sa - ba's migh - ty Queen, all hail!

*cresc.*  
*animato*  
*cresc.*

Alt. migh - ty Queen! Hail! Hail! Hail! Hail, — Sa - ba's

Ten. migh - ty Queen! Hail! Hail! Hail! Hail, Sa - ba's

Bass. Hail! Hail! Hail! Hail! to Sa - ba's

Hail! Hail! Hail! to Sa - ba's

*resc. molto*

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

*rit.* Somewhat slower.

*rit.* the Queen all hail! Hail! Sun of the South, and A -

*rit.* the Queen all hail! Hail! Sun of the South, and A -

*rit.* the Queen all hail! Hail! Sun of the South, and A -

*rit.* the Queen all hail! Hail! Sun of the South, and A -

*rit.* Somewhat slower.

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

ra-bia's star, Hail! Hail!

(The retinue of the King appears.)

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

Welcome be thou to the roy-al halls, Ful-ness of joy be ev-er thine!

*staccato and sharply marked*

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

Hail! Hail! Hail to Sa-ba's migh-ty

*più animato*

*broadly* *rit.*

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

*broadly* *rit.*

**Animato.**

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

**Animato.**

8 5

hail!

hail!

hail!

hail!

*rit.*

H.P. 540

# Scene VII.

65

(Solomon from the left with coronation-robe and crown. He is followed by the High-priest, Baal-Hanan, Assad and Sulamith clinging to Assad. The Queen decked with jewels and pearls. From her crowned turban falls a gold-embroidered veil which covers her whole person.)

Very moderately.

*With dignity, ad lib.*

Solomon.

Be wel - come, no - ble guest, to this my pa-lace! To thee doth

So - lo-mou ex - tend his royal hand! May

thy a-bode within these walls be pleasant, at thy dis-pos-sal places he the prom-

- ised land!

*p dim. f*

♩ = 96.

Saba.

Hail, King, to thee! Behold spread

*f pp*

(She makes a motion of offering.)

out be-fore thee, my king-dom's rich-es at thy feet!

*piu animato*  
*f*

The slaves, bearing presents, form a group in front of the King.)

The per-fumes with which A-ra-hy's

*dim.* *pp quietly*

air is fragrant; the jew-els which A-ra-bi-a's sea brings forth.

*p* *f* *pp* *p*

Behold her children, in the dust bowed down; as thine own ser-vants I do

*f* *p* *f* *p*

give them thee!

*animato*  
*f* *sharply marked*

And see, what mor - tal eye ne'er yet be - held,

*f* *p*

(proudly) (She unveils) **Faster.**

the visage of her Queen,— unveiled! (rushing forward)

**Assad.** *f* Dream I?

**Faster.** *animato* *f* *ff*

No, 'tis not a dream! 'tis she, her - self!

**Solomon.** (stepping between them)

Why thus dis-

*f*

(Assad stares at the Queen, who scans him with freezing glances.)

turbed?

*p* *p* *p*

Position: High-priest, Sulamith, Assad, Solomon, Queen, Astaroth, Baal-Hanan.

Moderato. ♩ = 92.

Sulamith.

Saba. Ah! what dreadful transfor - ma-tion! wild de - lu - sion hath him seized! Assad,

Astaroth. Ha! his wild eyes, on me glar-ing, send a thrill thro' all my frame! Help me,

Assad. In the wild looks of my la - dy a mys - te - rious dread ap - pears! Dear-est

Solomon. Ha! what see I? beauteous creature! Gracious God! 'tis not a dream! 'Tis no

Baal-Hanan. Ah! what dreadful transfor - ma-tion! her how wild - ly he re - gards! Mark in

High-priest. How dis - tort-ed are his features! by some wick - ed spell he's bound. He, the

How dis - tort-ed are his features! by some wick - ed spell he's bound. Lest her

Moderato. ♩ = 92.

As - sad, look up - on - me, fond - ly clinging to thy side.

O thou ly-ing spi-rit, let me not my - self betray.

mistress, whom from child-hood un - to death I fondly serve.

vi-sion, no de - lu-sion, life and joy hence - forth are mine!

her look guile and false-hood, and in his, de - lu-sion wild. Ah! what dreadful transfor -

vie-tor crown'd in battle, now succumbs to Sa-tan's power.

sor-row o-ver-whelm her, God, up-hold the maiden's arm!



Ah! what dreadful transfor - ma - - tion! him hath seized de - lu - sion  
 Ha! his wild eyes, on me glar - ing, send a thrill thro' all my frame!  
 In the wild looks of my  
 Ha! what see I? beauteous crea - - - ture!  
 ma - - - tion! her how wild - - - ly he re - -  
 How dis - - tort - - - ed are his fea - - - tures,  
*con grand'express.*  
 wild! As-sad, As-sad, look up - on me, fond - - -  
*con grand'express.*  
 Help me, O thou ly - ing spi - - rit,  
 la - dy a dark dread ap - pears.  
*con grand'express.*  
 Gra - cious God! 'Tis no vi - sion, no de - lu - - - sion, life and  
 gards!  
*espress.*  
 How dis - tort - ed are his fea - - tures!  
*espress.*  
 by some wicked spell he's bound! Lest her sor - row o - ver -  
*espress.*



dread - ful trans - - for - - ma - - tion! wild de - -  
 on me glar - - ing, send a thrill thro'  
 of my la - dy a mys - te - - - rious  
 see I? beau - - teous crea - - ture! Gra - - - cious  
 trans - forma - - tion! with what look he her re -  
 are all his fea - - tures! by some wick - - - ed  
 are his fea - - - tures! him some wick - - - ed  
 changed are all his fea - - - tures! him hath seized  
 changed are all his fea - - - tures! him hath seized  
 are all his fea - - - tures! him hath seized de -  
 are all his fea - - - tures! him hath seized de -

broadly

*cresc.* lu - tion hath — him seized! Thee for ev - - er will — I

*cresc.* all my frame! Pas - sing breath, no more — I

*cresc.* dread ap - pears! Beauteous la - - dy, fear no

*cresc.* God! 'tis not — a dream! All my soul, I feel, — is

*cresc.* gards! — Sin - ful pas - - sion hath — be -

*cresc.* spell he's bound! Shall this fes - - tive pomp and

*cresc.* spell hath bound! If an e - - vil spi - - rit

*cresc.* de - lu - sion wild! Shall this fes - tive pomp and glad - - ness

*cresc.* de - lu - sion wild! Shall this fes - tive pomp and glad - - ness

*cresc.* lu - - - sion wild! Shall this fes - tive pomp and glad - ness

*cresc.* lu - - - sion wild! Shall this fes - tive pomp and glad - - ness

broadly

cher - ish, Says, why is thy spi - - rit troubled?

heed thee, higher far is my am - bi - tion! What I hold - - ly have ad -

long - er, what so - e'er thy heart may wish for, As - ta - roth is ev - er

burn - ing with an ardent, quench - less yearning, To my

guiled him, and to fren - zy him bath goaded! With dis - may -

glad - ness in - to gloom he changed and sadness,

hold him bound in chains of wick - - ed passion, Let him not

in - - to gloom he changed and sadness, by a wretch -

in - - to gloom he changed and sadness, by a wretch

in - - to gloom he changed and sadness, by a wretch who

in - - to gloom he changed and sadness, by a wretch

ven - - tured, what I

near thee, As - ta-

bo-som.

and fear I trem - - ble,

by a wretch who dares de - fy

come off vic - - to - - rious,

Sopr.I. by a wretch who dares de - fy us, by a

Sopr.II. whodares de - fy us, by a wretch who dares de - fy

Alto. who dares de - fy us,

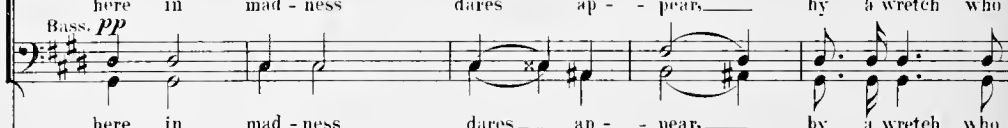
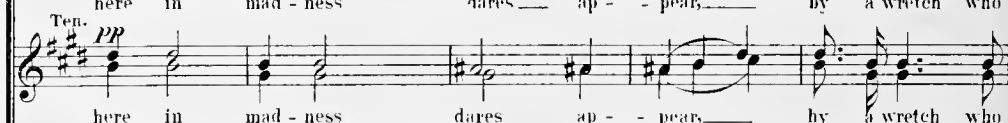
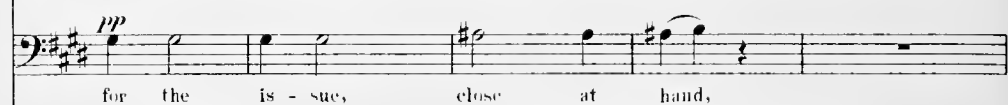
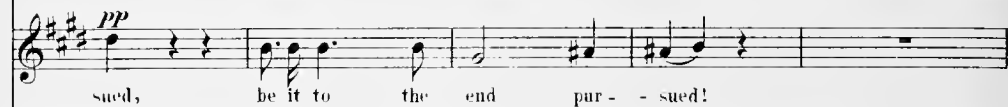
Ten.I. dares de - fy us,

Ten.II. by a wretch who dares de - fy us,

Bass. who dares de - fy us,

*cresc.*



*very tenderly**pp rit. poco*



[illegible]

*pp* - - - ther, see my an-guish, ah! *p* *dim.* how hath he  
 what I *p* *dim.* bold-ly have ad-ven- - - tured, be it  
 As *pp* - - ta - - roth is *p* *dim.* ev - - - er near thee, and no  
*very tenderly* to - - my ho - - som to *p* *dim.* in - - fold her,  
 with *pp* dis - - may *p* *dim.* and fear I trem-ble for  
 - - hy a wretch who dares *p* *dim.* de - - fy us, here in  
 him not come off *p* *dim.* vic - - to-rious, I im-  
*pp* a wretch who dares *p* *dim.* de - - fy us, here in  
*pp* a wretch who dares *p* *dim.* de - - fy us, here in  
*pp* a wretch who dares *p* *dim.* de - - fy us, here in  
*pp* a wretch who dares *p* *dim.* de - - fy us, here in  
*pp* *tenderly* a wretch who dares *p* *pp dim.* de - - fy us, here in

sinned to thee! Heav'nly Fa-ther, heav'nly Fa-ther, O  
to the end pur-sued! What I hold-ly, what I hold-ly  
harm shall thee ap-proach, As-ta-roth is, As-ta-roth is  
tho' my life the for-feit were! to my ho-som, to my ho-som  
the is-sue, close at hand, with dis-may and  
mad-ness dares ap-pear, by a wretch who  
plore thee, gra-cious God! Let him not come  
mad-ness dares ap-pear,  
mad-ness dares ap-pear,  
mad-ness dares ap-pear,  
mad-ness dares ap-pear,  
mad-ness dares ap-pear,

The musical score is written for voice and piano. It features ten staves. The first six staves contain vocal parts with lyrics in English. The lyrics are: "see my an-guish, ah! how hath he sinned ———— to thee! have ad-ven-tured, he it to the end ———— pur-sued! This de-ev - er near thee, and no harm shall thee ———— ap-proach! to in-fold her, tho' my life the for - - - feit were! fear I trem-ble, for the is-sue, close ———— at hand! dares de-fy us, here in mad-ness dares ———— ap-pear! off vic-to-rious, I im-plore thee, gra - - - cious God!" The seventh through tenth staves show multiple instances of the phrase "here in mad-ness dares ———— ap-pear!" likely representing different vocal parts or repeated phrases. The score includes dynamic markings such as *f*, *p*, *ad lib.*, and *ff*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piece concludes with a piano section marked *dim.* and *p*.

**Saba.**

*ling him, vigorously*

Asad.

ling him, vigorously Asad.

men-tered stran-ger here, O King, what will he of me? Strange, strange!

*fast*  
*f*

H.P. 540

*more quietly* (coming nearer to her, whispering and retarding)

Thou know'st not who I am? On Le-ba-non, that moon-lit night,

*Slow, not dragging*

*p dim.* *pp*

*pp*

Sulamith.

Saba. (with warmth, repelling Assad) A -

Astaroth. Madman, away, I know thee not!

Assad. A -

hast thou for-got? O gracious Queen!

Baal-Hanan.

High-priest. A -

Sopr. A -

Alto. A -

Chorus. A -

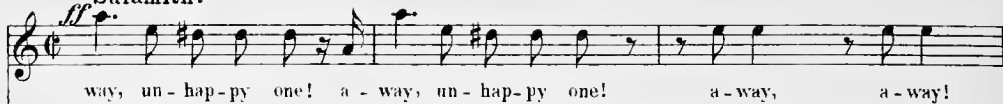
Ten. A -

Bass. A -

*p* *f*

Doppio movimento.  $\text{♩} = 96$ .

Sulamith.



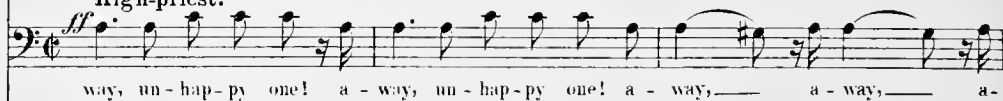
Astaroth.



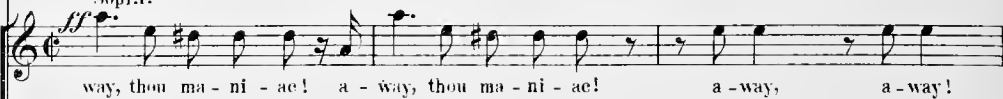
Baal-Hanan.



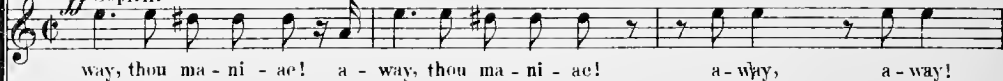
High-priest.



Sopr.I.



Sopr.II.



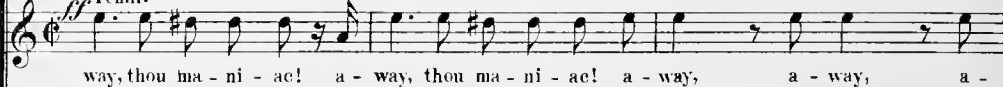
Alto.



Ten.I.



Ten.II.

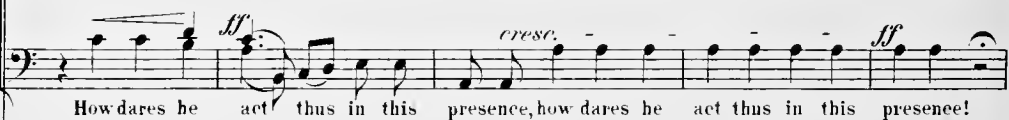
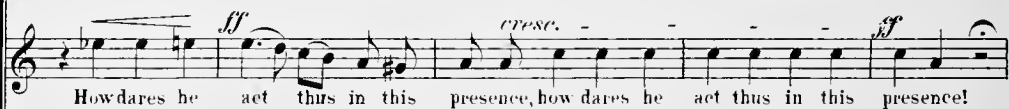
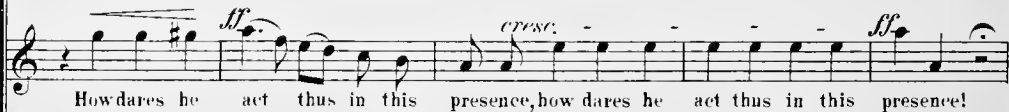
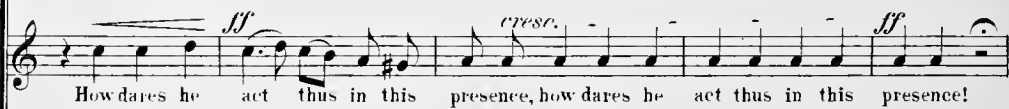
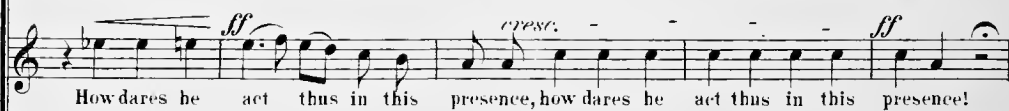
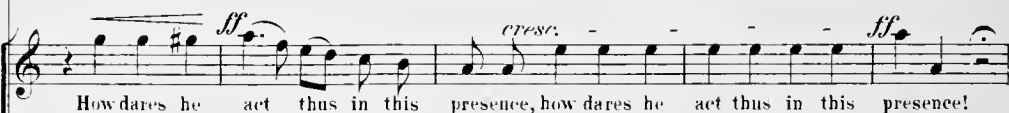
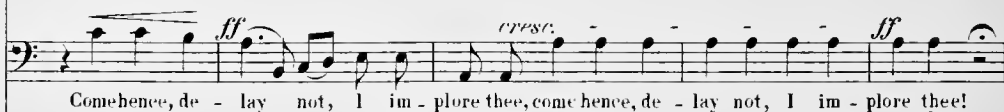
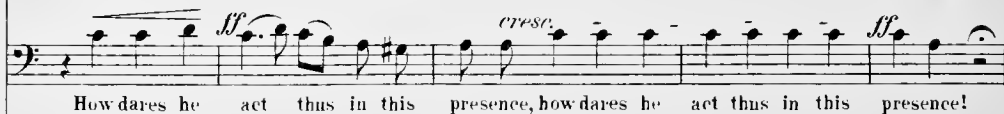
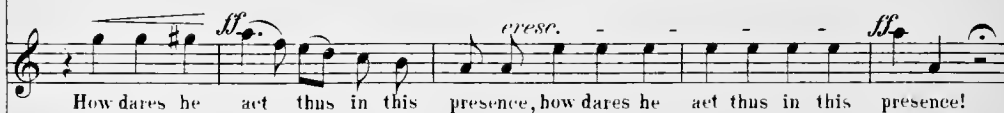
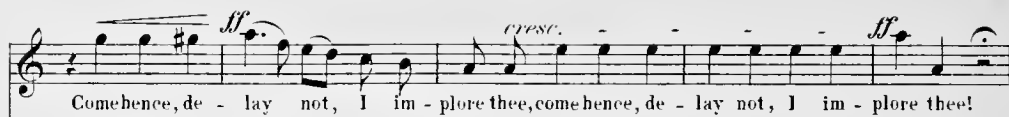


Bass.

Doppio movimento.  $\text{♩} = 96$ .

Come hence, de - lay not, I im - plo - re thee! Un - hap - py one, a - way, a - way!  
 How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!  
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!  
 way! Come hence, de - lay not, I im - plo - re thee! Un - hap - py one, a - way, away!  
 How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!  
 How dares he act thus in this presence! Ma - ni - ac, a - way, away!  
 How dares he act thus in this presence! Ma - ni - ac, a - way, away!  
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!  
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!  
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!  
 way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!

Musical notation includes treble and bass staves for voices, and a grand staff (treble and bass) for piano accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). The piano part features chords and arpeggiated figures.





Slow.

Solomon. (gently)

Sulamith. (weeping)

Assad.

Where art thou, As-sad? My As-sad! Where I am? Con

*p* *dim.*

fused, distracted are my thoughts; and yet that look that thrills me through! O spare

*accel. assai* *f* (falls at the King's feet)

*cresc. molto* *f* *ff* *pizz. lento*

me, Sire, and let me die! A-rouse thy-

*dim.* *pp*

Slow.  $\text{♩} = 88$ .

self, my son, and join thy com-rades, arouse thy-self, my son, and join thy com-

*with warmth*

-rades, the com-ing day, the coming day shall to thy bride, thy

*mf tenderly* *p*

(aside)  
(startled)

His bride?

bride u - nite thee!

But thou, my guest, pass

in, the festal banquet thee - a - waits!

(Solomon extends his hand to the Queen and leads her, to the left through the throng, who bow in homage. The slaves kneel. In front of Assad, to whom Sulamith is clinging, the Queen stops and casts an ardent look at him, secretly lifting her veil, then goes on. At the top of the steps the royal pair turn and greet the assembly. All rush forward, waving banners and standards.)

Sopr. I. Poco animato. ♩ = 100.

Chorus.

Sopr. II. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Alt. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Ten. I. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Ten. II. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Bass. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Poco animato. ♩ = 100.

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,

to the King, to the Queen all hail! Strike ye the tim-brels,

Somewhat faster.

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,

sound ye the ne-bels, psalms of re-joicing! Strike ye the timbrels,

sound ye the ne-bels, psalms of re-joy-cing  
 sound ye the ne-bels, psalms of re-joy-cing  
 sound ye the ne-bels, psalms of re-joy-cing  
 sound ye the ne-bels, psalms of re-joy-cing  
 sound ye the ne-bels, psalms of re-joy-cing  
 sound ye the ne-bels, psalms of re-joy-cing

sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,  
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,  
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,  
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,  
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,  
 sing ye a-loud! To our Sove-reign's guest giv-ing wel-come,

[illegible]

Broadly and retarding.

[illegible]

Very fast.

[illegible]

Very fast.

[illegible]

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

Bass I u II.

To our Sove-reign's guest giv-ing wel-come, as she walks thro' the roy-al

6

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, bles-sings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, blessings, all blessings

halls! Heav'n's rich-est bles-sings light on your heads, bles-sings, all blessings

halls! Heav'n's richest bles-sings light on your heads, heav'n's richest bles-sings

8

## Faster.

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Bass I  
light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Bass II  
light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

## Faster.

Faster.

hail!

hail!

hail!

hail!

hail!

Bass I & II.  
hail!

(The curtain falls.)



# Introduction to the 2<sup>d</sup> Act.

(Nocturne and Festival music.)

93

Moderato assai. ♩ = 92.

The musical score is written for three parts: Horns (Corno), Piano (Pp), and Violin (Viol. con sord.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Moderato assai, with a metronome marking of ♩ = 92. The score consists of seven systems of music.

- System 1:** Horns enter with a melody marked *legato*. The piano accompaniment is marked *pp sempre*.
- System 2:** The piano accompaniment continues with a steady eighth-note pattern. The horn melody is marked *dim.* (diminuendo).
- System 3:** The piano accompaniment features a *pp* (pianissimo) section. The horn melody is marked *legato*.
- System 4:** The violin enters with a rapid sixteenth-note figure, marked *Viol. con sord.* (Violin with mutes). The piano accompaniment continues with a steady eighth-note pattern.
- System 5:** The violin continues its rapid figure. The piano accompaniment is marked *legato*.
- System 6:** The violin continues its rapid figure. The piano accompaniment is marked *dim.* (diminuendo).
- System 7:** The violin continues its rapid figure. The piano accompaniment is marked *dim.* (diminuendo).

Rehearsal marks (asterisks) are placed at the beginning of Systems 3, 4, 5, and 6.

*pp cantabile*

*espress.*  
*Leg. cresc.*

*dim.*

*pp*

*pp trem.*  
*Leg.*

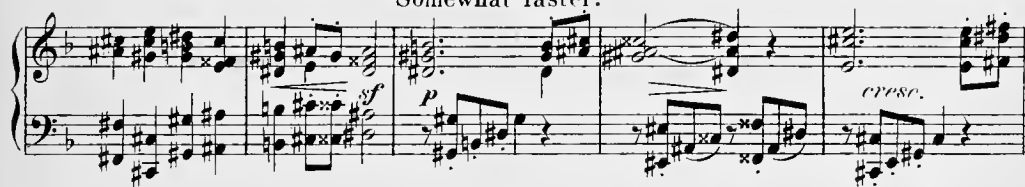
Fast, fresh and strong. ♩ = 92.

*sf* *r. H.*

*Leg. \** *Leg. \** *Leg. \** *Leg. \**



Somewhat faster.



Clar.

*p dol.*

*espress.*

*Red. \* Red. \**

*molte*

*p*

*cresc.*

*sf*

*Red. \* Red. \**

*Red. \* Red. \**

*cresc.*

*sf*

*p*

This page contains seven systems of musical notation for piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has chords and moving lines. Bass staff has a steady eighth-note accompaniment. Dynamics: *cresc.*, *f*.
- System 2:** Treble staff has a melodic line with *ten.* (tension) markings. Bass staff has chords. Dynamics: *sf*, *ff*.
- System 3:** Treble staff has a melodic line with *sf* markings. Bass staff has chords. Dynamics: *sf*, *ff*.
- System 4:** Treble staff has a melodic line with *sf* markings. Bass staff has chords. Dynamics: *sf*, *ff*.
- System 5:** Treble staff has a melodic line with *sf* markings. Bass staff has chords. Dynamics: *sf*, *ff*.
- System 6:** Treble staff has a melodic line with *sf* markings. Bass staff has chords. Dynamics: *sf*, *ff*.
- System 7:** Treble staff has a melodic line with *sf* markings. Bass staff has chords. Dynamics: *sf*, *ff*.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is as follows:





## SECOND ACT.

Very deliberately.  $\text{♩} = 92$ .  
Curtain rises.

*pp sempre legato*

Very fast.  
*ff*

## Scene I.

Fantastic garden of cedars, palms and rosebushes; the stage of moderate depth. At the left in the foreground a fountain, its basin resting on steps. At the right, in the rear, a portal, leading to the palace. Night. The moon is rising.

The Queen, in a gauzy robe and veil interwoven with silver and enveloping the whole person, is issuing from the palace.

Moderately.

Saba.

From the scenes of joy and splendor, flee I in-to so-li-tude. Mid the noi-sy throngs re-

(sorrowfully)

joy-ings bit-ter grief will cer-in-trude.

(Much slower.)

He, so

*cresc. f > pp p*

Very moderately.  $\text{♩} = 72$ .

dear-ly whom I che-rish, he, who in these arms hath nest-led, he

leads up-on the morrow's dawn to the al-tar his bride, his youthful bride.

♠ In case the preceding entracte is played, the following ten measures, from this sign ♠, are to be omitted.



Somewhat faster.

Torn from me is he for ever, and when once that prince of ice

*fp* *f*

from new rests my victor's prize, must I

*f* *pp*

all my hopes abandon? Shall another living

*f* *acceler. poco* *fp*

woman me supplant in his affections,

*accel. più* *f* *ff* *fp*

Slower.  
(mournfully)

whilst I shall be quite forgotten?

*ff* *pp* *accel.* *tempo* *pp*

Very slow.  $\text{♩} = 69$ .

What was thine but for a mo-ment, that un-known, ec-stat-ic joy.

*riten.* *P*

Heart, thou'rt ev-er dwell-ing on it, naught its mem'ry can—destroy.

*poco rit.*

Somewhat faster. (*tenderly*)

What if I homewards be-take me,

*pp (tenderly and quietly)*

with my love, my soul's de-light, with my love, my soul's de-light!

*p* *dim.*

O what bliss to have him near me, ra-di-ant with

*pp*

beau - ty bright, ra - di - ant with beauty bright! There for ev - er

*pp*

(With passionate emotion)

mine to be, giv - ing all his love to

*cresc.*

me, — yes, giv - ing all his love to me. Ah!

*ff* *dimin.*

can my ve-ry crown out-bal - ance, can my glo-ry e'er out-weigh

*p*

that de-light which transports me, when love with-in my breast hath sway!

*rit.* *p*

## Poco animato.

When, in rap - tures all divine, heart with heart doth in - ter - twine,

when, in rap - tures all di - vine, heart with

heart doth in - ter - twine. Leb. a.

Moderately. ♩ = 84.  
(With longing, tenderly.)

non's se - ques - tered stream - let, which our

burn - ing kiss - es saw,

rust - ling fo - - liage,

sil - - vry

*ppp*  
moon - - light!

Hush! ye dul - - cet voi - - ces, hush!

hush!

*(very tenderly)*

It transports me, heart and sense, I no longer know my-

*ppp* *pp*

*(suddenly standing upright)* **Tempo I.**

self. And what need have I to lose him? Of my

*f* *p*

love I've giv'n no sign. Not a soul on earth need know it, yet know I, yet know

*cresc.*

*with warmth* *rit.* **Tempo. Faster.**

I, his heart, his heart is mine.— *poco rit.*

*f con fuoco* *red.*

Mine? if he be not torn from me; 'tis the ve-ry wed-ding

*pp*

day! An-oth-er will ca-ress him, what! an-oth-er?

**Fast.** **Tempo I.**

*f* *ritard.*

nay, nay, nay! **Fast.** At the

*f* (with animation)

thought my bosom ra-ges, that an-oth-er should pos-sess him, that a ri-val claim his

*p* *f*

heart! I will thee de-stroy! No! the hateful bond I'll sev-er.

*f* *p* *savagely*

Gird thyself, my heart, with i - - - ron, who I am, I now will show.

Kings I've seen before me pi - - - ning, I, the while their suit de - cli - - ning,

I, the Orient's mighty Queen! That a ri.val now should

ven - - - ture me to rob of my heart's trea - - - sure, that proud spi - rit,

canst thou bear, that proud spi - rit, canst thou bear?



No, I on - ly shall pos - sess him,



at the thought my bo - - som ra - - ges,



that a rival claim his heart. I will thee de - stroy! Vic - - tor will I



be, and foil thee, I will thee de - stroy!



## Scene II.

(Astaroth from the right.)

Slower.

Astaroth (softly.)

Sweet my

Saba.

Astaroth. Thou art here?

(whispering)

la - dy!

I a message bring to thee: that fair youth, who, in his

*p* (exultingly)

As - sad! fin - ish!

rash - ness, looked thee bold - ly in the eye -

Astaroth.

Rapt in thought, 'neath the cy - press - es is walk - ing.

Saba (peeping.)

All is si - lent

ev' - ry - where;

no one sees us,

hure him here: (c)

The Fishes of the Sea (serenely, mysteriously)

Astoroth

As the fern lures

*sempre pp very quietly*

in the rushes, as the tur - tle calls his mate, beneath the kindly

veil of darkness I lure him here to thy em - brace.

### Scene III.

(A s s a d, afterwards the Queen.)

(The  $\bullet$  still somewhat slower,  $\bullet = 66$ .)

Assad.

(With great tenderness.)

(With great tenderness.)

Tones of en - chant - ment, per - fume - la - den air, — breathe on me, gen - tle

evening-breeze, fan - ning my beat - ed brow — with thy wings. Soften the

an - guish that preys on my soul. — By a vi - sion haunt - ed am I, — as in

Leb - a - non's dark - some grove, where the stream - let so sweet - ly al - lured.

Tones of en - chant - ment, per - fume - la - den air, breathe on me,

H. P. 540

gen - - - - - tie eve - ning breeze, fan - - - - - ning my heat - - - - - ed brow - - - - - with thy wings, -  
 fan - - - - - ning my heat - - - - - ed brow - - - - - with thy wings. -

Assad has, in his revery, approached the fountain; the Queen, advancing from behind the fountain, the moonlight falling upon her, suddenly stands before him. — He steps back, affrighted.

Fast. ♩ = 160.

Assad.

Ha! what see I! thou mocking light,  
 dost thou her image bring up a - gain! —

Saba.

*calando*

Assad!

As - - - - - sad!

Assad. *a tempo*

Won - der! it lives, it speaks!

Wonder! it lives, it speaks!

## Assad.

It lives, it lives, it speaks!

Ha! why throbs my heart to

*f* *dim.* *pp*

burst - - ing? is it madness, is it rap - - ture?

(He goes towards her, then turns away.)

*l.h.*

**Saba.** *3* *tr* *tranquilly, same movement* *(standing motionless)*

Now, at last, a - - gain I see thee, long ex -

*p*

pect - ed, dear - est one! Com'st at last to thy be - lov - ed,

*3* *p*

*cresc.* *3* *3* *3*

sweet - est friend, sweet - est friend from Leb - a - non.

*cresc.* *dim.* *p*

Assad (trembling with emotion, mezza voce)

Be thou fixed, my gaze, nor wan - der; 'tis a phan - tom, nothing

*And.*

*more.*

**Saba.** Where the lim - pid streamlet mur - mured

in the si - lent moon - lit grove, where we sweet - est kiss - es mingled,

ah! for thee I've wait - ed long. Now at last thou dost re - join me,

sweet - est friend from Leb - a - non. Where the lim - pid streamlet mur - mured

*cresc.* *f* *rit.*

*tempo* in the si - - lent moon - - lit grove,

where we sweet - - est kiss - - es min - - gled,

*cresc.*

Saba.

*Assad.* ah! for thee I've wait - ed long!

Dear - est ac - cents!

*cresc.* *dim.*

*Assad.*

Ha! the spell a - gain is on me,

to her feet it strong - ly draws me, as in the



**Saba. Passionately.**

**Assad.** Now, at last, a - -

grove at Leb - a - non.

**Saba.** gain I see thee, long-ex-pect - - ed, dear - - est

one; com-st at last to thy be - - lov - - ed,

sweet - est friend, sweet - est friend of Leb - a - non.

(She advances, with extended arms,  
with warmth)

Be - lov - - ed!

*dim.*

## Assad. (Trembling, more and more ardently.)

Seek'st a-gain thou to in-snare me, demon, with thy

*pp* *p*

witch-ing glances, thou my e-vil, thou my rap-ture, my ex-is-tence,

*pp* *p*

Saba.

thou my death! Art a-gain thou to me ren-dered, thou my Assad,

*cresc.* *mf* *molto cresc.*

thou my life? Of the love which in my hos-om burns for thee, I feel the

*f*

Saba.

glow!

Assad.

Thou a be-ing art from dreamland, from e-the-real

*f* *p* *f* *p*

va - pors woven, like an i - die dream dissolving, when my arm thee fain would grasp.

*cresc. ff p*

Saba.

Doubt no longer, cease to question, feel how my pulse is beating, let a

*f*

great warmth) *rit. a tempo*

lov - ing kiss per - suade thee, that thou me a - gain hast found!

*Assad. p mezza voce*

Dark - some

*cresc. molto sf rit. pp*

waves are round me roar - ing,

un - to thee I'm

*cresc.*

drawn, all help - less,

un - der me

*cresc.*

the world re - cedes. Saba. Let the

*p*

world re - cede be - neath thee,

Saba. (with increasing animation)

Assad. if to thee my arms are o - pen,

Darksome waves are round me roar - ing,

if to thee my arms are  
un - to thee I'm drawn, all

o - - - pen, thee my heart in  
help - - - less, un - - - der me the

*cresc.*

*f* bond - - - - - age holds, -  
world re - - - - - cedes,

*rit. molto* thee my heart in  
*tempo* un - - - - - der me the

*f* *pp*

bond - - age holds. Let the world re -  
world re - - cedes. Dark - - some waves are

*8*

*Red.* *cresc.*

cede he - neath thee, if thee my  
round me roar - - ing, un - der me the

*8*

*Red.* *Red.*

heart in bond - - age  
world re - cedes, un - der me the

*8*

*Red.* *Red.* *cresc. molto* *Red.* *Red.*

(This tone more of an ecstatic shout.)

holds! Ha! (Assad rushes to her and falls at her feet. The Queen has seized her veil with both hands, and in embracing Assad, covers him completely with it. They remain long embracing.)

world re - - cedes.

*8*

*pp rit. molto*

(Watchman of the Temple, from the heights, invisible.)

Slow.

Watchman.

The morn - ing breaks! Sons of Is - ra - el, be - take ye to prayer.

## Daybreak.

Fast.

*pp*

*cr.*

Saba (disengaging herself)

Assad. Fare - well!

Re - member me, we'll

Re - main, thou shalt not go!

*pp*

*cr.*

(The Queen tears herself away and disappears in the bushes. Assad gazes after her as in a dream, wanders around, seeking her, then sinks, dazed, on the steps of the fountain, in front.)

meet a - gain!

Very fast.

*rit.*

*pp*

*cr.*

*rit.*

*cr.*

*rit.*

*cr.*

## Scene IV.

(Baal-Hanan with companions.)

♩ = 69.

Very slow. (The ♩ even slower than the ♩ before.)

Baal-Hanan. (Behind the scene.)

The sun is risen from the lap of dawn.

Red.

Praise ye the Lord. the Lord is great.

Red.

Soprani.

Chorus. (behind the scene.)

Alti.

The sun is risen from the

The sun is risen from the

Red.







un.to his friends let him be led! Sopr. (With emotion and sympathy.)

**Chorus.** All. Poor wretch, afflicted by God's decree,

Poor wretch, afflicted by God's de - cree,  
Still somewhat slower.

Sopr. *dim.* *pp*

Alti. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Ten. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Bassi. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee! *dim.* *pp*

Poor wretch, afflicted by God's decree. Healing may he be - stow on thee!

(They lead Assad slowly away.)

Tempo I.

(Very quietly) *espress.*

*p*

(Assad here once more looks sorrowfully back.)

*1. h.* *r. h.* *rit.* *ppp*

H. P. 540

**Transformation.**

Moderately. ♩ = 132.

Musical score for 'Transformation'. The score is in G major (one sharp) and common time (C). It consists of four systems of piano accompaniment. The first system has a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a piano (p) dynamic and includes the instruction 'Curtain rises.' above the staff. The fourth system has a mezzo-forte (mf) dynamic and includes the instruction 'retarding, slow.' above the staff. The score ends with a 3/4 time signature change.

The Temple. Full depth of the stage. Galleries on both sides. A golden railing, running across the stage, separates the Holy of Holies from the body of the temple. In the Holy of Holies, on marble steps, the tabernacle, shut off by a magnificent veil embroidered with palms and cherubs heads. In front of the tabernacle, at the right, the golden candlestick with seven branches. At the left, the table with the showbread. Before the railing in the middle of the foreground, the altar of incense. At the left, in the foreground, an estrade communicating with the palace. The whole edifice rests on pillars of cedar, richly inlaid with gold.

Populace under the galleries. Priests, levites, singers and harpists, then the High-priest, enter the temple from the right. The levites light the candles. The priests from time to time with low obeisances strew incense on the altar. The singers and harpists enter their boxes.

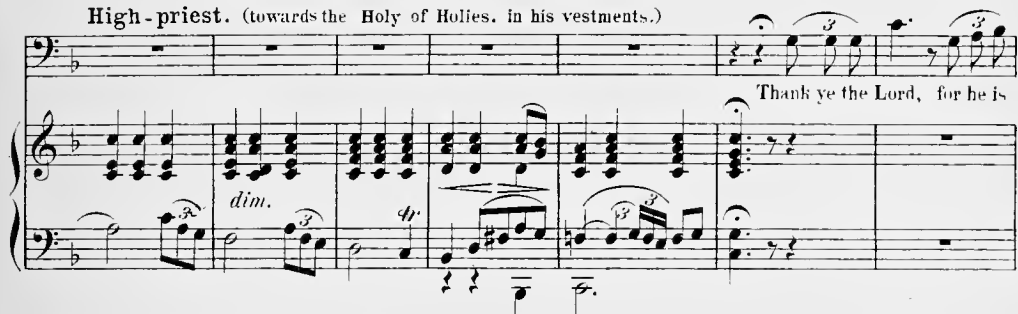
**Scene V.**

Extremely tranquilly and solemnly.

Musical score for 'Scene V.'. The score is in G major (one sharp) and 3/4 time. It consists of two systems of piano accompaniment. The first system has a piano (pp) dynamic. The second system has a piano (p) dynamic and includes the instruction 'Not dragging, yet quietly. ♩ = so.' above the staff.



High-priest. (towards the Holy of Holies, in his vestments.)



Thank ye the Lord, for he is

gracious.

Chorus of singers.

Tenori.



Ev-er, ev-er bi-deth his goodness, ev-er, ev-er bi-deth his good-

So say—now Is-rael!

ness.

Soprani.

Chorus of the people.

Tenori.



Ev-er, ev-er bi-deth his goodness, ev-er,

Ev-er, ev-er bi-deth his goodness, ev-er,

ev - er bi - deth his good - ness,

ev - er bi - deth his good - ness,

ev - er bi - deth his goodness,

ev - er bi - deth his goodness,

*cresc.*

### High - priest.

So say now Aa - ron's house.

ev - er bi - deth his good - ness.

ev - er bi - deth his good - ness.

### Chorus of Priests. (with profound obeisances.)

Ev - er, ev - er bi - deth his goodness, ev - er, yea, his goodness bi - deth ev - er.

*pp*

## High-priest.

So say now all that worship Je-ho - - - vah!

ev - er bi - deth his good-ness.

*mf l.h.* *f*

## Fast.

(The ♩ as the ♩ were before.)

*pp*

*mod.*

*cresc.*

(The whole chorus form a semi-

*f* *cresc.*

circle, turned to the Holy of Holies.)

*ff*

**FULL CHORUS.**  
Priests, Singers, People.

Sopr. (The as the were before.)

(Clouds of incense ascend from the censers, swung by the Levites.)

Alt. Ev - er, ev - er bi - - - deth his

Ten. Ev - er, ev - er bi - - - deth his

Bass. Ev - er, ev - er bi - - - deth his

Ev - er, ev - er bi - - - deth his

(The as the were before.)

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

good - ness, ev - er, yea, his good - ness bi - - - deth

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -

ev - er, bi - - - deth ev - - -



(The priests present to the High-priest a golden offering cup full of flour, he turns to the tabernacle, makes a low bow and disappears behind the veil. The Levites swing their censers. Some from among the people bring offerings, flour in cups, oil in pitchers. The Levites receive the offerings.)

cr.  
cr.  
cr.  
cr.  
cr.  
cresc. -  
f  
dim.  
pp  
dim.

Same movement.  
Sopr. (Still behind the scene.)

Chorus of Maidens.

Alt. As on the seed-corn thou send'st thy dew.

Same movement.

so bless, O Lord, the youth-ful bride.

so bless, O Lord, the youth-ful bride.

H. P. 510

## Scene VI.

At the right, in the foreground, enters a procession of maidens, carrying grains of wheat in golden cups, and oil in pitchers. In the midst of them Salanith, in white, a veil, interwoven with silver, falling backwards from her head. She carries in an open basket a pair of turtle-doves.

Sopr. I. II.

Chorus of Maidens

Alt. I. As on the seed - - corn thou

Alt. II. As on the seed - - corn thou

As on the seed - - corn thou

*p*

Sopr. I.

II. sendst thy dew, so bless, 0

sendst thy dew, so bless, 0

sendst thy dew, so bless, 0

sendst thy dew, so bless, 0

sendst thy dew, so bless, 0

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

bride. Like oil in crys - tal, lim - pid and

bride. Like oil in crys - tal,

bride. Like oil in cry - - tal, lim - pid and

bride. Like oil in crys - - tal, lim - pid and

A little faster and very delicately.

*p*

clear, may for - - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

*with warmth*

*Red*

*p* Like oil in crys - tal, lim - pid and clear,

*p* Like oil in crys - tal, lim - pid and clear,

*p* Like oil in crys - - tal, lim - pid and

*p* Like oil in crys - - - - - tal,

*p*

lim - pid and clear, may for - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

*rall.*

*Tempo I more tranquilly again.*

*p*

*rit.*

*Still somewhat slower.*

*Sulamith.*

This pair of tur - tle - doves so pure, to thee, O

*pp*

*And.*

Lord, I hum - ily of - fer. See how they flut - ter wild - ly with fright, so trembles my

*And.*

heart with anx - ious fear, so trembles my heart with anx - ious fear; yet doth it

*cresc. poco* *dim.*

one prayer ut - ter a - loud: Give healing, O Father, to him I so

*pp*

Chorus of Maidens.

dear - ly love.

Sopr. I. *p* Like oil in crys - - tal, lim - pid and clear, may

Sopr. II. *p* Like oil in crys - - tal, lim - pid and

Alt. I. *p* Like oil in crys - - tal, lim - pid and clear, may

Alt. II. *p* Like oil in crys - - tal, lim - pid and clear, may

*very delicately*

*pp*

for - - tune smile on this lov - ing pair.

with warmth

Ah! so

clear, may for - tune smile on this lov - ing pair.

II. for - tune smile on this lov - ing pair.

trembles my heart with anx - ious fear; yet doth it one prayer ut - ter a - loud: Give

*pp*

heal - - ing to him - I love.

Sopr.

Alti I, II.

Like oil in crys - - tal, lim - pid and

Sopr.

Like oil in crys - - tal, lim - pid and

Alti.

Ev - - - er,

Ten.

Ev - - - er,

Bassi.

Ev - - - er,

Ev - - - er,

Be-fore thee, O

*dim.* *pp*  
clear, may for-tune smile on this lov-ing pair.

*dim.* *pp*  
clear, may for-tune smile on this lov-ing pair.

*dim.* *pp*  
Ev - - - er bi - deth his goodness.

*dim.* *pp*  
Ev - - - er bi - deth his goodness.

*dim.* *pp*  
Ev - - - er bi - deth his goodness.

*dim.* *pp*  
Ev - - - er bi - deth his goodness.

*dim.* *pp*

*Derouilly, with resignation.*

Lord, I humbly a - dore; him, as he once was, to me re - store.

*ppp*

## Scene VII.

Solomon with Assad from the estrade at the left. Assad wears a white garment and a golden girdle: he walks unsteadily, his eyes fixed to the ground.

Lively.  $\text{♩} = 152$ .

*f energetically* *tr* *more moderately*

(Solomon turns for a moment reverentially to the Holy of Holies, then to Assad:)

Solomon.

Lift thine

*Slow. (majestically)* *tr* *pp*

Slow.

*(majestically)*

$\text{♩} = 84$ .

eyes to worlds a - bove thee, to the throne of God most high.

*very quietly and gently.*

*p* *f*

Rouse thyself,

and dream no long - er,

thy redemp - tion - cometh

*cresc. poco* *cresc.*

quick - ly.

Lift thine eyes to worlds a - bove thee,

to the throne of God most high.

*espress.* *f dim.*



Rouse thy-self, and dream no long - er, thy redemp - tion

com - eth quick - ly. *dim.* Bow thy heart in hum - ble prayer,

*some-what hastening*  
with thy bride ap - proach the al - tar, and heav'n's rich blessing shall up - on thee come thro' her

spot - less hand, shall on thee come thro' her hand, her spot - less

(Sula-mith lays her hand  
on Assad's shoulder.)

(to the High-priest, who issues  
from the Holy of Holies.)

hand,  
*with great expression*

Very slowly and solemnly.

Priest of Je-ho - vah, speak the bless - ing, sanc - ti - fy this ho - ly

(Assad stands next to Sulamith; youths with green branches approach Assad, young maidens Sulamith. Assad shudders.) (standing on the platform.)  
High-priest.

bond! Lively. THE -

Slowly with solemnity.

ter - nal bless you, and pro-ect you ave, and make his face to

Sopr. A - - men.

Alti. A - - men.

Full Chorus. Ten. A - - men.

Bassi. A - - men.

shine up on you, and give to you his ho - ly peace! I

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

Assad.

(Stepping between the pair, he  
holds out the ring to Assad.)  
*quasi parlando*

I by this ring—

$\text{♩} = 126.$

by this ring do swear to thee—

Very fast.

Assad. (in intense excitement)

De - spair!

who draw-eth near?

*cresc.*

(Assad casts the ring away, putting his hand to his forehead.)

'Tis not a dream!

no, no,

I see—

**Sulamith.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Assad.**

- - her!

**Solomon.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Baal-Hanan.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**High-priest.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Ten.** *ff*

**Chorus of priests and Levites.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Bass.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Sopr.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Alt.** *ff*

**Chorus of people, singers and maidens.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Ten.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

**Bass.** *ff*

'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

*cresc* *ff* *ff*

Solomon.

(surprised)

Thou, Queen, art here?

Somewhat more quietly.

Saba (coming nearer).

(The Queen points to a golden cup full of pearls, which Astarothe carries. The latter advances with it to Sulamith, who angrily turns away.)

'Tis I, in truth, a nup-tial gift to the young bride I

Tempo I.

Assad (fervidly).

bring. Art thou an emp-ty shape, that

in-to air dis-sol-veth? art thou of mor-tal

(Assad falls upon the Queen and seizes her veil; the Levites hold him.)

kind? By Heav'n! I now shall

Assad.

know!

Solomon.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Baal-Hanan.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

High-priest.

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Chorus of priests  
and Levites.

Chorus of people-singers and maidens.

courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!  
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!

wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane? To death let him be  
 wilt thou the ho-ly temple's courts by thy crime pro-fane? To death let him be  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?  
 wilt thou the ho-ly temple's courts by thy crime pro-fane?

Animato.



**Sulamith.**  
 0 heav'n! what grief is mine, — 0 heav'n! what grief is

**Saba.**  
 Thus falls the bond a - sun - der, thus

**Solomon.**  
 The

sen-tenced, to death — let him — be sen - - - - tenced, to

sen-tenced, to death — let him — be sen - - - - tenced, to

*dim.*  
 mine! — 0 heav'n! what grief is mine!

*dim.*  
 falls the bond a - sun - - - der, thus falls the

*dim.*  
 truth — up - on me dawns, the truth up - on

*dim.*  
 death let him be sen - - - tenced, to death let

*dim.*  
 death let him be sen - - - tenced, to death let

*dim.*

## Saba.

*p* bond a - sun - der! *pp* thus falls the bond a - sun - der!

*p* me dawns, the truth *pp* up - on me dawns!

*p* him be sen - tenced, to death let him be sen - tenced!

him be sen - tenced, to death let him be sen - tenced!

*p* *energetically*

## Più mosso.

## Assad.

*sempre f* If I be struck with mad - ness,

let her for you de - cide.

(he advances before the Queen.)

Thou un - to whom my ba - - - som

*dim.* *p*

with fierce de-sire is yearning,

*dim.* *p*

say, wilt thou, too, con-demn me?

*f* *f*

wilt thou, too, call me mad-man?

*f* *dim.* *ff* *dim.*

Solomon (to the Queen).

Speak, teach me how to solve this riddle.

*p* *sempre p*

Full Chorus.

Sopr. *p* *dim. sempre*  
 0 say, what means his dread-ful

Alt. *p* *dim. sempre*  
 0 say, what means his dread-ful change,

Ten. *p* *dim. sempre*  
 0 say, what means his

Priests and Levites.  
 Bass. *p* *dim. sempre*  
 0 say, what means his dread-ful

*dim. sempre*

change, O say, what means his

O say, what means his dread-ful change, O say, what

dread-ful change, O say, what means his dread-ful change,

change, O say, what means his dread-ful change,

*pp* dread - - - ful change?

*pp* means his change?

*pp* say, what means his dread - - - ful change?

*pp* O say, what means his dread - - - ful change?

*acceler.*

*p*

(The Queen wavers a moment,  
then steps proudly back.)

Saba.

*G.P.*

*ad lib.* I know him

*crest.*

*G.P.*

not, I ne'er he - fore have seen him.

Moderately (*alla breve*).  $\text{♩} = 96$ .

Ten.

Priests and Levites.

Bass.

Sopr. I.

Sopr. II.

Alt. I.

Alt. II.

Full Chorus.

Ten. I.

Ten. II.

Bass I.

Bass II.

Woe! all is clear! Ter-ror and an-guish, a de - - -

Moderately (*alla breve*).  $\text{♩} = 96$ .

Woe! all is clear! Ter\_ror and anguish, a de\_mon holds

all is clear! Ter\_ror and an - guish, a de\_mon holds

Ter\_ror and an\_guish, a de - - - mon holds fast

Ter\_ror and an\_guish, a de - - - mon holds fast

an\_guish, a de - - - mon holds fast his soul

de - mon. a de - - - mon holds fast his soul

de - - - mon holds fast his soul as his cap\_tive.

mon holds fast his smul as his cap - - tive, a de - mon

Woe! all is clear! Terror and anguish, a

fast his soul as his cap - tive.

fast his soul as his cap - tive. Woe! all is clear!

— his soul as his cap - tive. Woe! all is clear! — Terror and

— his soul as his cap - tive. Woe! all is clear! — Terror and

— as his cap - - - tive.

— as his cap - - - tive.

holds fast his soul as his cap - tive.

de - - - mon holds fast his soul as his cap - - - - -

Woe! all is clear! Terror and an - - - - - anguish, a

Woe! all is clear! - - - - - Terror and an - - - - -

Terror and anguish, a de - - - - - mon holds fast his soul as his

anguish, a de - - - - - mon holds fast his soul as his cap - - - - -

anguish, a de - - - - - mon holds fast his soul as his cap - - - - -

Woe! all is

Woe! all is

Woe! all is

Woe! all is



tive.

de\_mon holds fast his soul as his cap - tive, holds his soul as his

guish, a de - mon holds fast his soul as his cap -

cap\_tive. Woe! all is clear! Terror and anguish, a de\_mon holds

Alti I. II.  
tive. Woe! all is clear! Terror and anguish, a de\_mon holds

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear! Terror and an - guish, a de - mon holds his soul as his

clear!

[illegible]

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

*dim.* *p* *pp*

de-mon holds fast his soul as his cap-tive! Woe! all is clear! Ter-ror and

This musical score is for a vocal piece, likely a song or aria, with the lyrics: "Anguish, a demon holds fast his soul as his captive!". The score is written for a single voice part, using a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music is divided into eight measures, each with a vocal line and a corresponding lyric. The lyrics are: "an-guish, a de-mon — holds fast his soul as his cap-tive!". The score includes dynamic markings: *dim.* (diminuendo) and *ppp* (pianissimo). The tempo is marked *And.* (Andante). The score is written on a single staff with a treble clef. The lyrics are written below the staff. The music is divided into eight measures, each with a vocal line and a corresponding lyric. The lyrics are: "an-guish, a de-mon — holds fast his soul as his cap-tive!". The score includes dynamic markings: *dim.* (diminuendo) and *ppp* (pianissimo). The tempo is marked *And.* (Andante). The score is written on a single staff with a treble clef. The lyrics are written below the staff.

*cresc.* *f*

Priest of Je - ho - vah, east out the fiend!

*cresc.* *f*

Sopr. Priest of Je - ho - vah, east out the fiend! —

*cresc.* *f*

Alt. Priest of Je - ho - vah, east out the fiend! —

*cresc.* *f*

Ten. Priest of Je - ho - vah, east out the fiend! —

*cresc.* *f*

Bass. Priest of Je - ho - vah, east out the fiend! —

Priest of Je - ho - vah, east out the fiend! —

*f*

*Slow (not dragging.)*  $\text{♩} = 84.$

Sulamith. De - - - spair hath seized up - on me, my course on earth — is

Saba. The bond shall fall a - sun - der. E'en now the deed is

Astaroth. The bond shall fall a - sun - der. E'en now the deed is

Assad. De - - - spair hath seized up - on me, my course on earth — is

Solomon. By darl: and dreadsuspi - cion my mind is fiercely

High-priest. O let my cry come to thee, send help in this — dread

*Slow (not dragging.)*  $\text{♩} = 84.$

*f*

run. To die is all that's left me, for ev - er I'm un -  
done! None else of all earth's daugh - - ters his heart shall ev - er  
done! None else of all earth's daughters his heart shall ev - er  
run. To die is all that's left me, for ev - er I'm un -  
torn, the veil see I re - ce - ding, ere - long 'twill be with -  
hour, thou Lord and mighty Rul - er, break thou de - lu - sions

(very broadly)

done, to die is all that's left me, for ev - - er  
own, none else of all earth's daugh - - ters his heart shall  
own, none else of all earth's daughters his heart shall  
done, to die is all that's left me, for ev - - er  
drawn, the veil see I re - - ce - ding, ere - long 'twill  
power, thou Lord and might - y Rul - er, break thou de -

Same movement.

*rit.*  
I'm un - done!  
*rit.*  
ev - er own!  
*rit.*  
ev - er own!  
*rit.*  
I'm un - done!  
*rit.*  
be with - drawn!  
*rit.*  
lu - sion's power!  
**Baal-Hanan** (*vigoroso*)  
Sopr. and Alt. 0 let our cry come to thee, break thou de - lu - sion's  
Full Chorus. 0 let our cry come to thee, break thou de - lu - sion's  
Ten. and Bass.

Same movement.

*rit.*  
*pp*  
power. a mar - vel show thou us!  
power. a mar - vel show thou us!  
power. a mar - vel show thou us!  
*pp*  
*p<sup>stover</sup>*  
(long hold)

Very slow and solemn.  $\text{♩} = 72$ .**High-priest.** (his hands towards Assad: the latter, as exorcised, comes nearer and nearer to the High-priest, with short steps and head bowed down.)

Ye spi - - rits,

un - - to Sa - - tan sub - - ject,

who now this man are troub - - ling

sore; hence from he - -

fore the throne of the Che - ru - bin, and



flee to night's dark realm a -

way! (He advances to the Holy of Holies.)

*The movement twice as quick.*

*sempre ff*

*p*

(Great expectation and excitement are shown by the entire multitude.)

*cresc.*

*cresc. sempre*

*Fast.*

*sempre*

(Trombones on the stage, behind the scene.)

(He gives a sign. At the sound of the tamtam the veil in the rear is rolled up, disclosing the ark, on which are the golden Cherubim. All prostrate themselves, their faces to the ground.)

Sulamith.

Baal-Hanan.

Solomon.

High-priest.

Sopr.

Alti.

Levites.

Ten.

Priests.

Bassi.

FULL CHORUS.

*Somewhat more moderately.*

(Tamtam.)

(The Queen veils herself. Solomon fixes his gaze on her.)

High-priest.

Saba (whispering)

Lift up thy soul to God, my son!

As sad!

*Somewhat more quietly.*

faster again.

*f = 168.*

*long hold.*

(Tempo I.) *ff sempre*

## Assad. (Impetuously)

That is her witching voice! Hence! ye shall no more be - fool me:

your de - lu - sion I ab - hor! Thō you by your

(he attempts to rush towards the Queen, the Levites hold him back.)  
God ad - jure me - this my god - dess I a -

♩ = 144.

(General horror; the people fly from the galleries across the stage. The veil of the Holy of Holies closes. The priests rush to the foreground. Solomon steps between Assad and the Queen.)

dore! Faster.  
(Tamtam)

Sopr.

Alti.

Ten.

Bassi.

God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

Fast.

Let us flee! God he doth blaspheme!

God he doth blaspheme!

Let us flee! God he doth blaspheme! Let us

Let us flee! God he doth blaspheme! Let us flee!

Levites.

Priests.

He hath pro -

He hath pro -

Let us flee! God he doth blaspheme! Let us flee!

God he doth blaspheme! Let us flee!

flee! God he doth blaspheme! Let us

God he doth blaspheme! Let us

*f*aned Je - ho - *cresc.*

*f*aned Je - ho - *cresc.*

let us flee! let us go hence! God he

let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

*More moderately.*

*pp* *f* *pp* *f* *pp* *f*

vah's house! Hor - - - ror! hor - - - ror!

vah's house! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

*More moderately.*

*f* *pp* *f* *pp* *f* *pp* *f*

G. P.

170 Priests and Levites. (advancing) *Slow.*

(The High-priest reads his garment, the flames of the altar and the candles are extinguished by the Levites)  
Very fast. ♩ = 168.

Ma - le - die - tion be on him!

Some voices among the people. *Tenori.*

Drag him

*Alti.* *Bassi.*

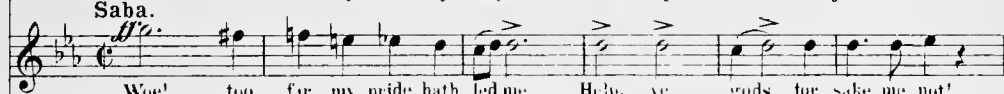
forth! To judg - - ment! A - -

*Soprani.*

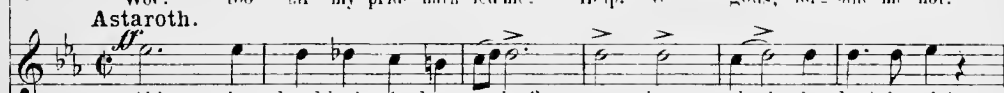
way with him! Drag him forth!



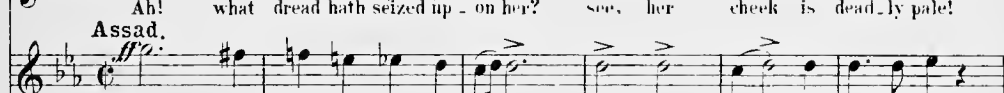
God! have mer - cy, see my anguish! in thy wrath O judge him not!



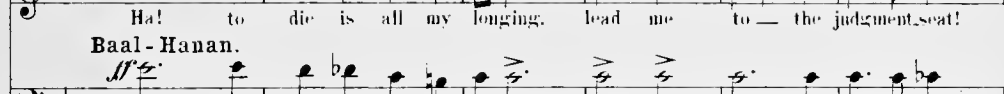
Woe! too far my pride hath led me. Help, ye gods, for - sake me not!



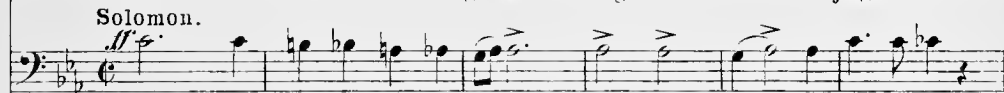
Ah! what dread hath seized up - on her? see, her cheek is dead - ly pale!



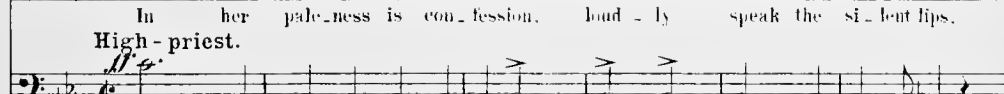
Ha! to die is all my longing. lead me to - the judgment-seat!



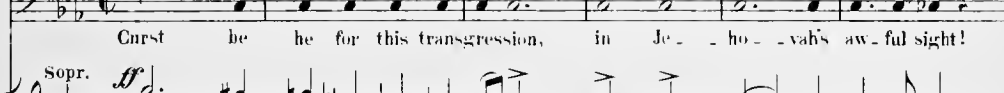
Curst be he for this transgression. drag him to the judgment-seat!



In her pale-ness is con - fession, loud - ly speak the si - lent lips.



Curst be he for this transgression, in Je - ho - vah's aw - ful sight!



Curst be he for this transgression. drag him to - the judgmentseat!



Curst be he for this transgression. drag him to - the judgmentseat!



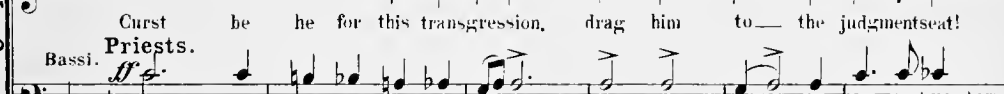
Levites.

Curst be he for this transgression. drag him to - the judgmentseat!



Priests.

Curst be he for this transgression. drag him to - the judgmentseat!



Very fast.  $\text{♩} = 116.$



The parts of Saba and Astaroth may in the following 10 measures, as also at the repetition of the same place, be interchanged, as shall better suit the respective voices.

*ff.*  
 God, have mer-cy, see my an-guish! in thy wrath O — judge him not!

*ff.*  
 Woe! too far my pride hath led me, help, ye gods, for-sake me not!

*ff.*  
 Ah! what dread hath seized up - on her! see, her cheek is — dead - ly pale!

*ff.*  
 Ha! to die is all my longing, lead me to the — judgment-seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

*ff.*  
 In her pale-ness is con-fes-sion, loud-ly speak the si-lent lips.

*ff.*  
 Curs't be he for this trans-gres-sion in Je-ho-vah's aw-ful sight!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment-seat!

*ff.*  
 Curs't be he for this trans-gres-sion, drag him to — the judgment-seat!

*ff.*  
 Curs't be he for this trans-gres-sion, drag him to — the judgment-seat!



*p*  
God, have mercy, see my anguish!

*p*  
Woe! too far my pride hath

*p*  
Ah! what dread hath seized up -

*p*  
Ha! to die is

*p*  
Curst be he for

*p*  
In her paleness

*p*  
Curst he he for this - -

*p*  
Curst he he for this trans - -

*p*  
Curst he he for this trans - -

*p*  
Curst he he for this trans - -

*p*  
Curst he he for this trans - -

*p*  
Curst he he for this trans - -

in thy wrath O judge him not!

led me, Gods, as - sist me, for - sake me

on her! see, her cheek is dead - ly

all my long - ing, lead me to the

this trans - gres - sion, drag him to the

is con - fes - sion, loud - ly speak the

— trans - gres - sion in — Je - ho - vah's aw - ful sight!

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

gres - sion, drag him to the judg - ment -

*cresc.*



0

*cresc.*  
Help, ye gods, for-sake me not, help, ye gods, for-sake me not, help, ye Gods, with

*cresc.*  
see, her cheek is dead-ly pale, see, her cheek is dead-ly pale, see, how deadly

*cresc.*  
drag him to the judgment-seat,— drag him to the judgment-seat, the

*cresc.*  
loud-ly speak the si-lent lips,— loud-ly speak the si-lent lips! I'll

*cresc.*  
in Je-ho-vah's aw-ful sight,— in Je-ho-vah's aw-ful sight! To the

*cresc.*  
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

*cresc.*  
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

*cresc.*  
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

*cresc.*  
drag him to the judgment-seat,— drag him to the judgment-seat, the

*sf*  
*cresc.*  
*sf*

[illegible]

*ff.*  
 God, have mer - cy, see my an - guish! in thy wrath O

*ff.*  
 Ha! too far my pride hath led me. Help, ye gods, for -

*ff.*  
 Ah! what dread hath seized up - on her, see, her cheek is

*ff.*  
 Ha! to die is all my long - ing, lead me to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to the

*ff.*  
 In her pale - ness is con - fes - sion, loud - ly speak the

*ff.*  
 Curs't be he for this trans - gres - sion, in Je - - ho - - vah's

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

*ff.*  
 Curs't be he for this trans - gres - sion, drag him to — the

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judge him not! God, have mer - cy, see my an - guish! — in thy  
sake me not! Woe! too far my pride hath led me. — Help, — ye  
dead - ly pale! Ah! what dread hath seized up - on her, — see, her cheek  
judgment-seat! Ha! to die is all my long-ing, — lead — me  
judgment-seat! Curs't he he for this trans-gres-sion, — drag — him  
si - lent lips! In her pale-ness is con-fes-sion, — loud - ly  
aw - ful sight! Curs't he he for this trans-gres - sion in Je -  
judgment-seat! Curs't he he for this trans-gres-sion, — drag — him  
judgment-seat! Curs't he he for this trans-gres-sion, — drag — him  
judgment-seat! Curs't he he for this trans-gres-sion, — drag — him  
judgment-seat! Curs't he he for this trans-gres-sion, — drag — him  
trans-gres-sion,  
judgment-seat! Curs't he he for this trans-gres - sion, drag — him

wrath O — judge him not, In thy wrath O judge him not! God, have  
 gods, — for — sake me not, help, ye gods, for — sake, for — sake me not! Woe! too  
 is — dead — ly pale, see, her cheek is dead — ly pale. Ah! —  
 to the — judg — ment — seat, lead me, lead me to the judgment-seat! Ha! to  
 to — the judg — ment — seat, drag him a — way, a — way with him! Curst be  
 speak — the si — lent lips, yea, — the si — lent lips do speak! In her  
 ho — — vah's aw — ful sight, drag him hence, a — way with him! Curst be  
 to — the judg — ment — seat, drag him hence, a — way with him! Curst —  
 to — the judg — ment — seat, drag him hence, a — way with him! Curst —  
 to — the —  
 to — the judg — ment — seat, drag him hence, a — way with him! Curst he  
 to — the judg — ment — seat, drag him hence, a — way with him! Curst he



mercy, see my an - guish! have mer - cy, have mer - cy, have mer - cy! let  
 far my pride hath led me! Woe! woe! woe!

— what dread hath seized up - on her, O terror, O terror, O ter - ror!  
 die is all my long - ing, lead me, lead me, lead to the

he for this trans-gres-sion, let him perish, let him perish, let him perish! ha,  
 paleness is con - fes-sion, in her paleness is read con - fes-sion,

he for this trans-gres - sion, drag him, drag him, drag him! ha,

— he he for this transgression, let him perish, let him perish, let him per-ish!

Ten. I.  
 — he he for this transgression, let him perish, let him perish, let him per-ish!

Ten. II.  
 he for this trans-gression, let him perish, let him perish! ha! drag him he -

he for this trans-gres - sion, drag him, drag him, drag him! ha!

he for this trans-gres - sion, drag him, drag him, drag him! ha!

him not thing an - - ger feel!

ye gods, with aid he near!

see, — how dead - - - ly pale her cheek!

judg - - - ment - seat!

drag him to the judg - - - ment - seat!

and the mute lips loud - ly speak!

drag him to the judgment - seat!

drag him to the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

fore — the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

Bass I.

drag him to the judg - - - ment - seat!

Bass II.

drag him to the judgment - seat!

*ff sf*

*sf < f*

Your de-lu-sion I ah-hor! This my god-dess  
*sf*

I a-dore!  
*cresc.*

## Sulamith.

Saba.

Let him not thine an-ger feel,

Astaroth.

O ye gods, with aid he near,

Assad.

See, how pale, how pale her cheek,

Baal-Hanan.

To the judg-ment-seat!

Solomon.

Drag him hence,

a-way with him!

drag him

Highpriest.

And the mute lips

loud-ly speak,

and the

Sopr.

Drag him hence,

a-way with him!

drag him

Alt. Curst

be he for this trans-gression,

a-way with him!

Curst

be

Ten.

Curst be he for this trans-gression,

a-way with him!

Curst

be

Bass.

Curst be he for this trans-gres-sion,

Drag him hence,

a-way with him,

drag him

Chorus.

let him not thine an - ger feel! God! have mer - cy!

O ye gods, with aid be near! Woe! too far my

see, how pale, how pale her cheek! Ah! what dread hath

I fol - low you! To die is

hence, a - way with him! Curses up - on him for

mute lips loud - ly speak!

hence, a - way with him! Curses up - on him for

he for this trans - gres - sion, a - way with him! Curst he he - for

he for this trans - gres - sion, a - way with him! Curst he he - for

Curst he he for this trans - gres - - sion! Curst be

hence, a - way with him! Curses up - on him for

*f* *f* *ff* *f*

see my an - guish, let him not, let him not, let him not thine  
pride hath led me help, ye gods, help, ye gods, help, ye gods,  
seized up - on her! see, how pale, see, how pale, see, how pale, how  
all my long - ing!  
his great trans - gression, drag him hence, drag him hence, drag him  
Loud - ly speak the si - lent lips, loud - ly  
his great trans - gression in Je - ho - - vah's aw - - ful  
this trans - ges - sion, drag him hence, drag him hence, drag him hence, a -  
this trans - ges - sion, drag him hence, drag him hence, drag him hence, a -  
he - for this trans - gression, drag him hence, drag him hence, drag him  
his great trans - gression, drag him hence, drag him hence, drag him

an - ger feel, let him not thine an - ger feel, let him not thine an - ger feel,  
leave me not, help, ye gods, for-sake me not, help, ye gods, for-sake me not,  
pale her cheek, see, how pale, how pale her cheek, see, how pale, how pale her cheek,  
hence, a-way with him, drag him hence, a-way with him, drag him hence,  
speak the si - lent lips, loud - ly speak the si - - - lent lips,  
sight, in Je - ho - - vah's aw - - ful sight,  
way with him, drag him hence, a-way with him, drag him hence, a-way with him,  
way with him, drag him hence, a-way with him, drag him hence, a-way with him,  
hence, a-way with him, drag him hence, a-way with him, drag him hence,  
hence, a-way with him, drag him hence, a-way with him, drag him hence,

O judge him not — in thy wrath, O judge him not — in thy wrath, let him not

O ye — gods, with aid be near, O ye gods, with aid be near, O ye

see, how dead-ly pale her cheek, see, how dead-ly pale her cheek, see, how

drag him to the judgment-seat, drag him to the judgment-seat, drag him

loud-ly speak the si-lent lips, loud-ly speak the si-lent lips, loud-ly

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

drag him to the judgment-seat, drag him to the judgment-seat, drag him

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

drag him to the judgment-seat, drag him — to the judgment-seat, drag him —

thine an-ger feel! *ff* O save him!

gods, with aid be near! *ff* O ter - - ror!

dead-ly pale her cheek! *ff* O ter - - ror!

to the judgment-seat! *ff* I per - - ish!

Let him per - - ish!

speak the si-lent lips! *ff* I'll save him!

Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

to the judgment-seat! *ff* Let him per - - ish!

*mf* *ff* *mf*



(They drag Assad away into the background; the whole mass of the Chorus raging and crowding around him.)

O save him, O save, O

O ter - - ror! Gods, be

O ter - - ror! see, how

I per - - ish! lead me,

Let him per - - ish! A - way with him to the

I'll save him!

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

Let him per - - ish! A - way with him to the

*ff*

res - - - - - cue him!

near, - - - - - with aid - - - - - he near!

dead - - - - - ly pale - - - - - her cheek!

lead - - - - - to the judg - - - - - ment - seat!

judgment - seat, drag him hence a - way with him to the judgment - seat!

List to

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

*cresc.* *pp*

Moderately.

Tempo I.

*ff*

save him!

save him!

save him!

I per - - - ish!

Let him per - - - ish!

me! The King him-self his judgewill be!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Let him per - - - ish!

Moderately.

Tempo I.

Let him per - - - ish!

(The priests let Assad go. Baal=Hanan and the guards advance. The Queen attempts to go to Assad. Solomon, stepping between, majestically repels her. Sulamith falls, at the feet of the King and embraces his knee.

The priests raise their hands threateningly.)

(The curtain falls quickly.)

## THIRD ACT.

## Ballet-music.

Moderately fast. ♩ = 160.



Curtain rises: (Banqueting-hall, brilliantly lighted and adorned with flowers. The portico proper, 2 wings deep, can be shut off by a heavy, dark curtain. In the rear are seen cupboards, cup-bearers are carrying dishes and drinking cups. The entire hall is filled with women of the harem; dancing bayaderes with goblets and garlands.)



Moderately. ♩ = 116.





This page contains six systems of musical notation for a piano piece. The key signature is D major (two sharps). The notation is as follows:

- System 1:** Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line starting with a *p* (piano) dynamic marking.
- System 2:** Continuation of the melodic and bass lines.
- System 3:** Continuation of the melodic and bass lines.
- System 4:** Continuation of the melodic and bass lines.
- System 5:** Treble clef has a melodic line. Bass clef has a bass line. The tempo marking *al tempo* appears above the staff. The dynamic marking *pp rit.* (pianissimo, ritardando) appears above the bass staff.
- System 6:** Continuation of the melodic and bass lines.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings (*p*, *pp rit.*, *al tempo*). The piece concludes with a final chord in the bass clef.



This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). Articulation marks like accents and staccato are used throughout. The piece concludes with a final chord in the bass staff.



This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and performance markings are indicated throughout the piece.

Dynamics and performance markings include:
 

- ff* (fortissimo) and *f* (forte) in the first system.
- p* (piano) in the second system.
- Red.* (Reduction) and a star symbol in the second system.
- f* (forte) and *f>* (forte accent) in the fourth system.
- dim.* (diminuendo) in the fifth system.
- p* (piano), *dim.* (diminuendo), and *pp* (pianissimo) in the sixth system.
- mf* (mezzo-forte) in the seventh system.

Other markings include *Red.* (Reduction) and a star symbol in the second system, and *mf* (mezzo-forte) in the seventh system.

Musical score for piano, measures 1-16. The score is in G major (one sharp) and 3/4 time. It features a complex texture with triplets and sixteenth-note runs. Dynamics include *cresc.* and *f*. There are several accents (^) and slurs. The key signature changes to B major (two sharps) at measure 10.

*Allegretto.*

Musical score for piano, measures 17-24. The score is in B major (two sharps) and 3/4 time. It features a more rhythmic texture with eighth-note patterns. Dynamics include *stacc.* and *p dolce*. There are slurs and accents. The key signature changes to B minor (two flats) at measure 20.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves.

- System 1:** Features trills (*tr.*) in the right hand and a *cresc.* (crescendo) marking in the left hand. The system concludes with a *dim.* (diminuendo) marking.
- System 2:** Includes a *p* (piano) dynamic marking and a *cresc.* marking in the left hand. Trills (*tr.*) continue in the right hand.
- System 3:** Marked *broadly* and *f* (forte) in the left hand. It features triplet markings (*3*) in the right hand.
- System 4:** A repeat sign with a first ending bracket labeled *8* is present in the right hand. The left hand begins with a *p* dynamic.
- System 5:** Continues the piece with a *p* dynamic in the left hand.
- System 6:** The final system on the page, featuring a *ritard.* (ritardando) marking and a *pp* (pianissimo) dynamic in the left hand. The system ends with a double bar line and a repeat sign.

(A girl closely wrapped in a veil, which also forms a part of her upper dress, playfully drives before her an imaginary bee, now showing great fear of it, now driving it away with the end of her veil. The signs of fear increase, as if the bee were more closely pursuing her. All at once she stands still, in a great fright; the bee has (seemingly) got into her clothing, she tries in vain to free herself from it, and quickly and dexterously disentangles herself from her veil, which she casts away from her. The bee remains in the veil; she breathes again. With graceful motions dances round the veil, which after a while she raises carefully from the ground, the bee escapes. In great haste she again closely wraps herself in the veil, and the performance is repeated. At last, continually retreating before the bee and driving it away, she dances off the stage. The whole should be executed with grace and elegance, partly mimicking, partly dancing.)

Allegretto.  $\text{♩} = 104$ .

The musical score is written for piano and consists of six systems of grand staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The score features a variety of musical notations including triplets, slurs, and dynamic markings like 'p' (piano). The first system includes a 'p' marking and triplet markings. The second system includes a 'stacc.' marking. The third system includes a 'p' marking. The fourth system includes a 'p' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking. The score ends with a double bar line and a small asterisk.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is highly complex, featuring dense chords, arpeggios, and rapid sixteenth-note passages. Dynamic markings are used throughout to indicate changes in volume: *cresc.* (crescendo) appears in the third and fourth systems; *f* (forte) appears in the third system; *ff* (fortissimo) appears in the fifth and sixth systems; and *dim.* (diminuendo) appears in the seventh system. The piece concludes with a final chord in the seventh system.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and a melodic line in the right hand. The left hand provides a steady eighth-note accompaniment. Dynamics fluctuate, including piano (*p*) and staccato markings. The notation includes various articulations such as slurs, accents, and staccato marks. The piece concludes with a final chord in the right hand and a sustained eighth-note accompaniment in the left hand.

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings are present throughout, including *ff* (fortissimo) and *dim.* (diminuendo). The piece concludes with a final chord in the treble staff and a sustained bass line.



(The gestures of fear are more frequent.)

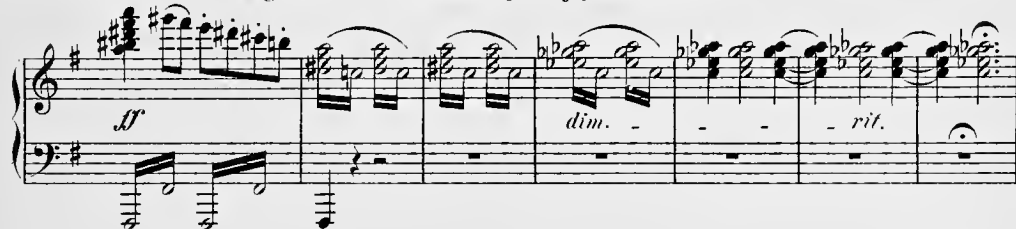




(The bee has seemingly got inside; she quickly disengages herself from the veil)



and throws it to the ground. Her motions express joy and calmness.)



(The other maidens with garland and veil mingle gradually in her dance.)

Moderately fast.  $\text{♩} = 120$ .

*tenderly*



This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a more static accompaniment with some eighth notes.
- System 2:** Includes the marking *rit.* (ritardando) and *p* (piano). A double asterisk *\*\** is placed below the bass staff. The treble staff continues the melodic line, while the bass staff has a more active accompaniment with eighth notes.
- System 3:** Includes the marking *cresc.* (crescendo). The treble staff has a melodic line, and the bass staff has a more active accompaniment with eighth notes.
- System 4:** Features a treble and bass staff. The treble staff has a melodic line, and the bass staff has a more active accompaniment with eighth notes.
- System 5:** Includes the marking *Broadly...* and *ff* (fortissimo). The treble staff has a melodic line, and the bass staff has a more active accompaniment with eighth notes.
- System 6:** Includes the marking *dim.* (diminuendo). The treble staff has a melodic line, and the bass staff has a more active accompaniment with eighth notes.

*p dim.* *dim.*

*p dim.* *dim.*

(She tugs nervously and cautiously at the veil.)

*Moderately.*

*Tempo I. (Bee - dance.)*

*p* *p cresc.* *p*

(With a violent pull she raises the veil, the bee flies out, and she quickly wraps herself in the veil again.  
The other maidens flee back.)

*fp* *p*

*stacc.* *p*

*p* *p*

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *dim.*, *ff*, and *sf*. The music is written in a style typical of early 20th-century piano literature.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 2:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 3:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 4:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 5:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 6:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.
- System 7:** Treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#). Bass staff has a continuous eighth-note pattern.

Dynamics and markings include:

- ff* (fortissimo) in the third system.
- p* (piano) in the fifth system.
- cresc.* (crescendo) in the sixth system.
- ff* (fortissimo) in the seventh system.
- dim.* (diminuendo) in the seventh system.

*p*

*cresc. sempre*

*dim.*

*pp*

The musical score is written for piano on seven systems of staves. The key signature is four flats (B-flat major or D-flat minor), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a piano (*p*) dynamic. The fifth system features a *cresc. sempre* (crescendo, always) marking. The sixth system includes a *dim.* (diminuendo) marking. The seventh system concludes with a *pp* (pianissimo) dynamic. The music is characterized by complex rhythmic patterns and a variety of articulations.

**Bacchanale.**

Moderately fast. ♩ = 160.

*ff* Sopr. I

Ech - - o, ech - - o thro' the wel - -

*ff* Sopr. II

Ech - - o, ech - - o thro' the wel - -

*ff* Alto.

Ech - - o, ech - - o thro' the wel - -

Moderately fast. ♩ = 160.

8

*W.* \*

kin, songs of rev - - 'ling, joy - - ous

kin, songs of rev - - 'ling, joy - - ous

kin, songs of rev - - 'ling, joy - - ous

8

dance, rend the sky with sweet

dance, rend the sky with sweet

dance, rend the sky with sweet

8

ac - - cord, rend the sky with

ac - - cord, rend the sky with

ac - - cord, rend the sky with

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

by fes - - tal pa - - geant, to

by fes - - tal pa - - geant, to

by fes - - tal pa - - geant, to



his roy - - al guests pay hon - - or

his roy - - al guests pay hon - - or

his roy - - al guests pay hon - - or

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a single line of lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Sol - - o - - mon, of earth

Sol - - o - - mon, of earth

Sol - - o - - mon, of earth

The second system continues the vocal and piano parts. The vocal lines are marked with a *cresc.* (crescendo) hairpin. The piano accompaniment features a more active right-hand melody with many beamed sixteenth notes. The lyrics "Sol - - o - - mon, of earth" are repeated for all three voices.

the lord!

the lord!

the lord!

The third system concludes the page. The vocal parts are marked with a *ff* (fortissimo) dynamic. The piano accompaniment features a right-hand melody with a *ff* dynamic and a left-hand bass line. The lyrics "the lord!" are repeated for all three voices. The system ends with a final cadence in the piano part.

## Lively.

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

## Lively.

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-zling blaze. Clink of gob - lets,

*p sempre*

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

The Quarter-notes somewhat faster.  
(beat alla breve.)

*f*  
*dim.*  
*p*  
*dim. sempre*  
*pp*  
*rit.*  
*a tempo*  
*ppp*

(The queen of Saba, most richly attired, enters rapidly through the midst; Solomon follows her. The dancers retire as far as the arch.)

*quick and lively.*  
*ff*  
*energetically*  
*p rit.*  
*p*

## Scene II.

Moderately.  $\text{♩} = 92$ .  
Solomon.

The ban - quet dost thou leave? Dost thou not like my feast? *tenderly*

Speak! whence this cloud up - on thy coun - tenance? *p*

(with an imperious sign to the dancers) Let dance and music han - left hand - - ish it! (The corps of dancers rush quickly forward.) *Tempo I.*

Saba. (The dancers recede. The curtains are drawn.) *Recit.* (hesitating) E - nough! By so great splendor I'm entranced, and yet - *p*

Solomon. What, sovereign la - dy, wilt thou? *Fast.*

## Tempo I. Saba.

## Solomon.

Wilt thou one sole pe - ti - tion grant me? The half of my do -

*rit.* *dim.*

## Saba.

## Solomon. Saba. (softly)

main! Too much! 'tis but a passing whim of mine, 'tis naught. Speak! To that youth grant

*f* *p* *p*

par-don, who to the fu - ry of thy priests is vic - tim! Fast.

*CRASH.* *ff*

## Solomon. (stepping back)

## Saba. (softly)

What! Assad? Assad is his name? So then! for As - sad I en - treat.

*free* *ad lib.* *fast*

## Solomon.

Moderately.  
(gravely)

Not mine's the life of that blas - phem - er, by

*dim.* *pp* *rit.* *p*

*somewhat slower*Saba. *slower*

jus - tice it is claimed as its own! The roy - al

*pp* *dim.*

Solomon.

Saba. *proudly*

hand, which can give all things, this tri - fle yet re - fus - eth me! What's he to thee? What's he to me?

*(scornfully)**♩ = 100*

He's naught, scarce know I how to name him! Yet all things!

*p* *not dragging, flowing* *p legato*

If thou wilt as - sure me, that to thy guest thou hast good

*p* *dim.*

will, that thou to me dost bear good will

*p*

(coaxingly)

for - give him! Beggest if thou of

me? He in that dread hour fixed his

gaze on thee, 'twas

*broader*

thine from his sad fate to save him, yet to thy heart naught was he but a

stran - - ger, yet to thy heart he was a stran - - ger

*crest.*

*p*

*all*



Saba.

on-ly! Ha! My first re-quest thou

dost not heed, thou dost not heed!

*faster*  
*pp*  
*f*  
*acceler. rit.*

Shouldst

*p*  
*f*  
*acceler.*  
*pp rit.*  
*f*

Slow, yet not dragging.  $\text{♩} = 92$ .

(grandly)

thou de-sire of me — a fa-vor, e'en of my crown the

*pp*  
*p*  
*dim.*

gem — most bright, all — that I have, to thee — I'd of-fer,

*p*  
*pp*  
*f*

to give thee but one day's de-light, to thee I'd of-fer all I

*with great warmth*

have, to give thee but one day's de-light. A wo-man, who, as suit-or, must

*p*

tram-ple on her pride, canst thou repel thus cold-ly, nor does thy heart thee

*p dim.*

chide, canst thou re-pel thus cold-ly, nor does thy heart thee

*pp*

chide? Ah! Shouldst thou de-sire of

*p* *quietly again tenderly*

Solomon.

Tempt me not with those sweet accents, *quietly again*

*ppp*

me a fa-vor, e'en of my crown the gem most  
where with thou didst his heart en-snare! Ha! tempt me not, ha! tempt me  
bright, all that I have, to thee I'd of-fer,  
not, mine ear I close to sin-ful prompt-ings,  
to give thee but one day's de-light, to thee I'd  
I of thy art-ful plan am ware, I of thy art-ful plan am ware! Mine  
of-fer all I have, to give thee but one day's de-light!  
ear I close to sin-ful promptings, I of thy art-ful plan am ware!

*p*  
All that I have, to thee I'd of - fer, to give thee but one day's de - light,  
*p*  
I close mine ear to sin - ful prompt - ings,

*rit.*  
to give thee but one day's de - light!  
*rit.*  
I of thy art - ful plan am ware!

*p* *f* *dim.* *pp*

*Fast.* *Saba.* *tenderly, hesitating* *with decision*  
Once more, then, be he who he may I beg thee, bid thee!

(The Ring, whose face was averted, turns, at the word "bid" quickly towards the Queen.)  
*f* *pp* *fast*  
Set him free!

(Greatly agitated, he passes before her, his face averted.)  
*pp* *f* *He's*

*allegro*

dumb! O shame, O bit - ter pain! With rage I

*quieter by degrees*

burn, my heart will burst!

*f*

(behind the scenes)

*p*

Solomon. (courteously)

pray, re -

turn ——— un - to the ban - - - quet, it waits for thee,

re-turn, O Queen!

*f* *ff*

The quarter-notes somewhat slower. ♩=120.  
Saba (passionately).

O hit - - - ter scorn, that he - - - should slight me!

*f* *ff*

all hope is ban - - - ished from my

*f* *ff*

breast!

*ff* *p*

(She advances, proudly erect, to Solomon.)

(with suppressed voice)

So lit - - - tle dost thou prize my fa - - vor? Mockst - - - thou at

*p* *ff*

Sa - ba's Queen, thy guest!

Think well, think well, thou haugh-ty

mon - arch, who's slight - ed by thy stern de -

cree!  
somewhat faster

Thou shalt yet rue the

fa - - tal mo - ment, in which thou heardst me plead with thee. When thou me

here re - - turn - ing seest, haugh - ty prince, then shalt thou trem - ble.

*Solomon.*

then, haugh - - ty prince, then shalt thou

fear not thy threat - - nings, I fear not thy

trem - ble, the hour of ven - - geance draw - - eth nigh,

threat - - nings.

when Sa - ba's i - ron lances shiv - er, when Zi - on's throne to ru - in

*p* *f* *p* *p* *cresc.* *cresc.* *cresc.*



sinks, then trem - ble, thou haugh - - - ty prince!

*(Somewhat faster.)*

Solomon. Hear this my oath, in af - ter days thou shalt sure - ly see me  
The God, who hath my throne es - ta - blished, re - quires of all men

come - a - gain. Then, haugh - ty prince,  
truth and light: the torch by gloom - - - y night en - kin - dled

then, haugh - - ty prince, then shalt thou  
goes out, en - - dur - ing not his sight. Thy

trem - ble, when Sa - ha's i - ron lan - ces shiv-er,  
threats do not make me trem - ble, thoult find me

*cresc.*

and Zi - on's throne to ru - in sinks.  
for the fray pre - pared.

*cresc.* *ff*

Saba. Fare-well!

*ff* *p dim.* *pp* *ff*

Ye gods, now lend your aid:

*f*

Cost what it will, I'll set him free! (rushes out.)

Solomon.

Go thy way!

*ff*

*dim.*

### Scene III.

(Solomon alone, afterwards Baal-Hanan.)

*p*

*dim.* *pp*

*gradually slower*

Solomon.

Thou hast thy-self un-masked, thou hyp-o-crite, who thrice hast him in-

*pp*

veigled. Be-gone!

*faster* *f*

*rit.*

*allegro*  
Moderately.

And thou, my Assad, can I thee de - liv - er? No, thou a - lone thy-self canst

re - sue. If thou wilt break the charm - er's fet - ters, thy

*with warmth*  
crime shall free - ly par - doned be, thy crime shall free - ly par - doned be.

Somewhat slower and solemnly.  $\text{♩} = 92$ .  
Baal-Hanan.

The sen - tence is pro - nounced, the life of the blas -

pho - mer is for - feit - ed. 'Tis thine a - lone to

par-don.  
Solomon.

Let As - sad be brought to me!

Solomon.

Chorus (still behind the scenes). What mean the mourn - - ful sounds?  
Sopr.

Alti. Weep ye, Sa-lem's daugh-ters, weep a - loud.

Weep ye, Sa-lem's daugh-ters, weep a - loud.

Baal-Hanan.

Su - la-mith's el-e-gy; she begs thy face to see.

The bride of glad - - ness is the bride of woe.

Ten. The bride of glad - - ness is the bride of woe.

Bassi. The bride of glad - - ness is the bride of woe.

The bride of glad - - ness is the bride of woe.

## Solomon.

She here will find me.

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

## Scene IV.

Baal-Hanan gives a sign, the curtain is drawn, Sulamith in a long, black veil surrounded by her playmates and a band of youths. (Exit Baal-Hanan.)

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

*pp*

*f*

*f*

*p*

Quite fast.  
Solomon.

Speak, Su-lamith,

(Sulamith advances alone, all others in the background.)

what dost thou wish to tell me?

*p*

*f*

*ten. rit. molto*

Sulamith.

*a tempo*  
Quietly.  $\text{♩} = 88.$

The hour which robb'd me of my love, was as it were my

*p*

*f*

bur-ial: my tress-es cut I from my head, and donned the weeds of

mourn- ing. To God alone henceforth I live, and far away with-

draw - - ing, I will, in ho - ly sol - i-tude, in ho - ly sol - i-tude will

I a - hide, my youth de - ploring, my hap-less youth de -

Somewhat slower.

ploring. (Overcome with grief, she turns her face from the King, weeping and covers it with her hands.)



Yet, ere I to the vale of death, to end - less peace re-

treat, for the last time let me once more, my King—embrace thy feet, I'd

fain—embrace thy feet. O let him, by thy sov'reign pow'r, his

free - dom, Sire, re - cov - er, O save my wretched lov - er's life.

O save my wretched lov - er's life, — and hap - py shall my death be, and

Slower.  $\text{♩} = 80.$ 

*Chorus.*

Sopr. hap - py shall my death he, hap - - py  
(The chorus advancing somewhat.) *p* *cresc.*

Alt 0 let him, hy thy sov'reign pow'r, his

Ten. I. *p* *cresc.* *p*

Ten. II. 0 let him, hy thy sov' - reign pow'r, his free - dom, Sire, *cresc.* *p*

Bass. *p* *cresc.* *p*

0 let him, hy thy sov' - - reign pow'r, his free - - dom,

Slower.  $\text{♩} = 80.$

shall my death he! 0 save my wretched lov - er's life. *p*

free - - dom re - cov - - er, save her wretch - ed lov - - er's life. *p*

Save her wretch - ed lov - - er's life. *p*

re - cov - - er, save her wretch - ed lov - - er's life. *p*

Sire, re-cov - er, save her wretch - ed lov - - er's life. *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p*

*cresc.* *p*

let him, by thy sov'reign pow'r, his free - - dom, Sire, re -

*p* *cresc.*

cov - - er, O save my wretched lov - - er's life, and

*cresc.* *cresc.*

hap - - py shall my death be, and hap - py shall my death be,

*f rit.* *a tempo* *dim.* *ritard.*

*f rit.* *a tempo* *p* *dim.* *pp ritard.*

**Chorus.**

Sopr. hap - - py shall my death be, *p*

Alt. (The chorus advancing still more.) 'Tis

Ten. I. 'Tis thine a - lone to save him, 'tis

Ten. II. 'Tis thine *pp* a - lone to save him,

Bass I. *pp* Thou on - -

Bass II. 'Tis thine *pp* a -

*pp* *a tempo*

happy shall my  
 thine a - lone to save him, 'Tis  
 thine a - lone to save him, 'Tis  
 'Tis thine a - lone  
 ly  
 lone to save him,  
 lone to save  
 death be.  
 thine a - lone to save him,  
 thine a - lone to save him,  
 lone to save him,  
 canst give par - - - don.  
 tis thine a - lone to  
 him,

*p*  
let him, by

*p*  
O let him, by thy

*p*  
O let him, by thy sov - - reign pow'r,  
save him  
thou on - - - ly canst give

*cresc.*  
thy sov - - reign pow'r, his

*cresc.*  
sov - - reign pow'r, his

*cresc.*  
let him, by thy sov - - - reign pow'r, his

*cresc.*  
O let him, his

*cresc.*  
par - - - don, O let him,

*cresc.*

*cresc.*  
free - - - dom, Sire, his

Sopr. I.  
let him,

Sopr. II.  
O let him, by thy sov - - - reign pow'r,

Alto.  
*cresc.*  
free - - - dom, Sire, his freedom, Sire,

free - - - dom, his freedom, Sire, re - -

by thy sov - - - reign pow'r, his

by thy sov - - - reign pow'r, his

*cresc.*

*cresc. sempre*  
free - - - dom re - - - cov - - - er,

*cresc. sempre*  
by thy sov - - - reign pow'r, his free - - - dom, Sire, re -

*cresc. sempre*  
his free - - - dom, Sire, re - - - cov - - - er, her

his freedom, Sire, re - - - cov - - - er, O save her lov - - - er's

*cresc. sempre*  
re - - - cov - - - er, O save her wretch - - - ed

cov - - - er, O save her wretch - - - ed

*cresc. sempre*  
free - - - dom re - - - cov - - - er, O

free - - - dom re - - - cov - - - er, O

*cresc. sempre*

Sopr. I.

*cresc.*

cov - - - er,

save her wretched lov - - ers life,

*cresc.*  
wretched lov-ers life,

O save,

*cresc.*  
life,

O save his life,

*cresc.*  
lov - - - - - ers

life,

*cresc.*  
lov - - - - - ers

life,

*cresc.*  
save her wretch - - ed

lov - - - - - ers life,

*cresc.*  
save her wretch - - ed

lov - - - - - ers life,

Sulamith.

Hap - - - - - PY,

since

thou

a - - -

since

thou

a - - -

since

thou

a - - -

since

thou

a - - -

since

thou

a - - -

since

thou

a - - -

since

thou

a - - -





death

save

save

save

save

save

save

save

*cresc.*

*longhold*

*cresc.*

*longhold*

he! (Sulamith, choked with tears, and covering her face with her hands, has fallen at Solomon's knee.)

him! (The chorus kneel at the same time with Sulamith.)

him!

him!

him!

him!

him!

him!

him!

*ff*

*longhold*

*ff*

*longhold*

Solomon.

*p*

Somewhat faster.

The veil is fal-ling from be-fore me, a happier

fu-ture see I dawn. (All rise slowly and quietly.)

**Chorus.**

Sopr. *pp* Hush! list in rev-er-en-tial si-lence.

Alti. *pp* Hush! list in rev-er-en-tial si-lence.

Ten. *pp* Hush! list in rev-er-en-tial si-lence.

Bassi. *pp* Hush! list in rev-er-en-tial si-lence.

(prophetically) (Sulamith stands gazing on the King in the most eager expectation.)

Be - hold, in des - - - ert - sands a - far, near where a -

hide the ho - ly vir - gins, palm tree,

lone and withered stands, to it shalt

thou di - rect thy jour - - - ney. The

storm - wind in its branches rus - - - tles, the evening sky with

pur - ple glows. The tem - pest o-ver, peace shall  
 lighten ou her and thee, and end your  
 Sulamith. Fare-well! to my bur - ial, my bur -  
 woes. *pp* *cresc.* *dim.* *p*  
 Sop. I. O weep a-loud, O weep a - loud, O weep  
 Sop. II. O weep a-loud, O weep a - loud, O weep  
 Alt. I. O weep a-loud, O weep a - loud, O weep  
 Alt. II. O weep a-loud, O weep a - loud, O weep  
 Ten. I. O weep a-loud, O weep a - loud, O weep  
 Ten. II. O weep a-loud, O weep a - loud, O weep  
 Bassi. O weep a-loud, O weep a - loud, O weep  
 O weep a-loud, O weep a - loud, O weep  
*ff* *pp* *cresc.* *dim.* *p*

Chorus.

H. P. 540

*cresc.* **Slower.**

ial I go!

a-loud!

a-loud!

a-loud!

a-loud!

a-loud!

a-loud!

a-loud!

(The King, motioning to Sulamith to look to heaven for consolation, walks to the place of egress. There he turns again, profoundly moved, advances to Sulamith, with a look of deep sympathy, seizes both her hands, lays his hand on her head as if in benediction, then retires with signs of grief. Whilst Sulamith, who during the dumb-show has stood motionless and abstracted, and all the others are retiring, the curtain slowly falls.)

**Slower.**

*sfz* *cresc.*

*dim.*

(Here the curtain slowly falls.)

*p* *dim. sempre* *rit.* *pp*

## FOURTH ACT.

On the border of the desert. On the right, in the background, elevated, an asylum of holy virgins. On the left, in the foreground, a high, withered palm-tree.

Very slow and sustained. ♩ = 66. Curtain rises.

Assad enters from the right, weary and dejected.

Assad.

## Scene I.

Thus far, weary and worn, I've journeyed.

From death — the royal sentence me hath freed,

and me ex - iled

in - to sol - i - tude.

Con - demned am I,

an out-cast, shunn'd of all men. By

guilty conscience sore-op-press'd, I pray thee, give my weary breast thy peace, O God of com- pas-sion.

## Scene II.

The Queen from the right. Twilight. Assad rapt in thought.

Somewhat faster.

Saba.

As-sad!

As - - sad!

(shuddering)

Assad.

Who calls me?

Dis - appear, thou phantom,

$\text{♩} = 144.$

'Tis I! Thro' the desert path - way sought I

hence, I know thee not!

Quite fast.

thee, led by love a - lone. My love, to thee so true and faith-ful, to me the

way to thee hath shown! *cresc.* O come, the camels here a - wait us, to Sa -

- ba's realms O fol-low me. *cresc. poco a poco* My

Saba. *more quietly* As - sad! thou my soul's dear i - dol!

Assad. *more quietly* Wilt thou a - gain de-lude and

*fp, dim.* *pp* Nay!

mock me, thou de - mon fair, whose slave I am!



Vivace.  $\text{♩} = 160.$ 

Nay! no de - mon: see, with weep - - - ing, of thee for-giveness I im -

ple: my pride, which closed my lips in si - lence, my

foolish pride I now ab - hor. (mysteriously) 'Twas I, 'twas

I that fond - ly clasped thee, that moon - lit night on Leb - a -

non; I, born a queen, to wield the seep - - - tre,

my-self as slave to thee do give, thy love a-lone can still my

long - ing, thy love a-lone can still my long - - - ing,

a-part from thee I can not live, thy love a-lone can

still my long - ing, a-part from thee I can - - not live!

*cresc.* *dim* *p*

Assad.

*gradually slower*

Leave me! thou shalt no more be - guile me, I trust no more thy

*p*

Slow.  $\text{♩} = 80$ .

(with deep feeling)

Saba.

With my fond love will I re - pay thee, so

speeches fair.

Slow.

*pp*

rich, so full be - yond compare, — with my fond love will I repay thee, so

*cresc.* *dim.*

rich, — so full — be - yond compare, — rich, — he - yond — compare.

*p cresc.* *f* *dim.*

## Somewhat faster.

As - sad, see, the flames of pas - sion in my bos - - om

Will know I these flames of pas - sion, fa - tal source of

## Somewhat faster.

fiercely glow, — can my love bring condem - na - tion, can true love no

all my woe. Lest they be my con - demna - tion, let me, Lord, no

pit - - y know? Give ear to me, give ear to me! See, my tears for

pit - y know, — let me, Lord, no pit - - y know. A way,

there are flow - ing, blood my lov - - ing heart doth shed. — My

leave me, leave me!

As - - - sad, I love but thee,

*ff*

at thy feet will I im - plore thee, fill my As -

*r. h. l. h.*

*f* (falls on her knees) *Assad.*

- - - sad par - dons me. A-way! ah me!

*ff*

how I tremble! fiercely quiv. or seach nerve.

*rit. Saba.*

Somewhat slower.  $\text{♩} = 96$ .

(very tenderly)

come! near by a nook I'll show thee, pleas - ant and sha - dy,

*ppp*

still\_ and lone, there, by my lips, shall love's ar -

ea - na to thee in whispers he made known. The

flow\_ers breathe out si - lent kiss\_es in love's a - bode, that E - den fair.

Life's freshest bloom, with all its raptures, let us henceforth to - geth - er share. O

(Same quarter-notes.) *faster by degrees.*  
(Passionately, quickening.)

lin - ger not, the hours are flee - ing.

O come, O come, O haste a way, lin - ger not,  
*cresc.*  
 the min - utes flee, O en - ter we the E - - - don  
*quicken*  
*quicken*  
 of de - lights (long)  
 told, where love doth high  
*ff very broad* *p*  
*dim.* *pl. h.* *cresc.*  
 rev - el - hold, where love doth high rev - el  
*sempre cresc.* *rit.*

The quarter-notes somewhat quicker.

Moderately fast. ♩ = 144.

hold. *Assad.*

Where am I? Heart, again dost wa-ver! Be not dismayed! Al-

*ff* *pp*

migh - - ty God, thy light - - nings o'er my head are flash - ing,

thine am I, thine, Lord God of

*dim.* *fp dim.*

hosts! My life and death are in thy keep-ing, in life no

*pp*

more do I de - - light. In vain, thou temptress, with thy weep - - - ing thou



The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like *rit.* (ritardando) and *f* (forte). The lyrics are written below the vocal line, and the music is characterized by its passionate and dramatic style.

As - sad!  
 lur - - - est me, I hate thy sight! A - way! in  
 As - - - sad!  
 vain thou lur - - - est; hence! I thee loathe and  
 So take thy flight, joy of my be - ing! Dark - ness of night, en -  
 curse!  
 gulf thou me, dark - ness of night en - - gulf thou me!  
 Thou of my

So take thy flight joy of my be - - ing  
life the judge e - ter - - nal, thy lov - - ing arm stretch

Dark - ness of night, en - - gulf thou  
out to me, thy lov - - ing arm stretch out — to

*cresc.*

me! (Exit Queen in extreme agitation. Assad sinks down under the palm-tree.)  
me!

*ff*

*dim.*

*dim.*

## Scene III.

Very slow.

Faster.

Assad.

*not drawled*

Come, death, my struggles now are o-ver. By passions

fierce my soul was rent: the fu-rious storm its rage hath spent. For my great

*con moto*

er in my life I of-fer, and how be-neath thaven-ging rod. Re-ceive my soul, thou

*rit. - tempo*

(quietly rising)

gra-cious God.

As guide thro' death's dark val-ley.

thy be-lov-ed im-age comes be-fore me, thou an-gel, whom I have e-

*expressively*

lect-ed;                      thee choose I, O my Su - la -

*dim. p*

**Faster.**

(The sky gradually takes on a gloomy, fiery red hue.)

mith!                      *ritardando*                      *rit. p*

*f*                      *f*                      *dim.*

**Much slower. (with heartfelt devotion.)**

♩ = 80.

Cre-a - tor, who mine eyes didst light-en, when error's

*p*                      *pp*

night had passed a - way; thou Fa - ther, who in mercy judg -

*express.*

est, when'er thy chil - dren go a - stray, thou Fa - ther, who in mercv

judg - est, whenever thy children go a - stray! In - cline thee from thy

throne on high, and grant what I in death implore; not for myself to

thee I cry - O grant what I in death im - plore,

on Su - la - mith thy bles - sing pour, on

Su - la - mith thy bles - sing pour. Of

my own guilt I bear the bur - - - den, let me thy righteous an - ger

*pp*

know; yet she for me a - lone hath suf - fered, to

*expressively*

her thy mer - - - cy free - - - ly

*with warmth* *f* *dim.*

show. With dy - - - ing lips I

*p* *p*

fond - - ly greet thee, who didst for me en - dure such woe. O

Handel's 'The Lord's Prayer' is a beautiful setting of the Lord's Prayer, originally from the opera 'Messiah'. The piece is in G major and 4/4 time. The vocal line is written for a soprano or alto, and the keyboard accompaniment is for a harpsichord or organ. The score is divided into three systems, each with a vocal line and a keyboard line. The lyrics are: 'God, mayst thou, may she, mayst thou, may she for - give me, on Su - la - mith thy grace be -'. The music is characterized by its simple, direct melody and the rich, harmonic accompaniment. The tempo is marked 'Allegro', and the mood is one of joyful devotion.

(The retiring Queen with her retinue appears as group in a mirage. The picture is swallowed up in the subsequent storm.)

Somewhat faster.  $\text{♩} = 132$ .

*Somewhat faster. ♩ = 142.*

The score is for a piece in 3/4 time, marked 'Somewhat faster. ♩ = 142.' It features a vocal line and a piano accompaniment. The piano part is written for both hands, with the left hand playing a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The right hand plays a more melodic line, sometimes with chords. The tempo is indicated by a quarter note equal to 142 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

(Clouds of sand sweep over the stage in the rear, and in their passage darken the air.)

*dim.*

Still faster. ♩ = 144.

From heav'n in thun-der

*fp* *p*

*with increasing vehemence*

tones I'm an-swered. with

*p* *f*

r.h. r.h.

*very loud*

fu-ry roars the

*cresc.* *f*

dread si-moom;

*f*



its moun - tain - waves shall me en -

*crese. molto*

tomb! When me than - gel - - - ie

*ff* *dim.* *p*

trump shall sum - - mon be - fore thy

throne to stand forth - with, my lat - est

(Gasping for breath, as if fainting.)

breath the prayer shall ut - ter:

(A mighty cloud of sand bursts in from the right and rushes by to the left in front of the palm-tree. The stage is completely darkened. The passage of the cloud of sand lasts long, and gradually hides the background from view. Assad also becomes invisible.)

Lord! mer - cy, thy mer - cy

*cre - - - - - scen*

(shrieked)

show to Su - la-mith!

*do*

(falls down under the palm-tree.)

*do*

(falls down under the palm-tree.)

*do*

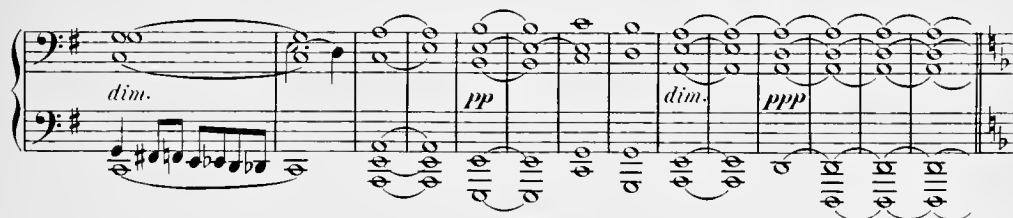
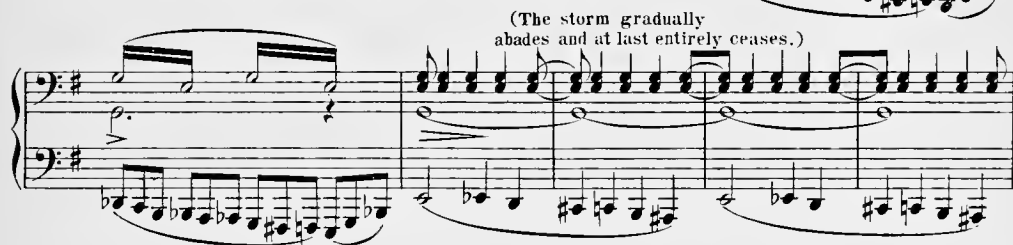
(falls down under the palm-tree.)

*do*

(falls down under the palm-tree.)

*do*

(falls down under the palm-tree.)



## Scene IV.

The gloomy appearance of the landscape has given way to a more cheerful one.

As slow again.

(The *p* as before the *d*)

(Sulamith enters on the right accompanied by twelve virgins, and remains in the background.)

Still behind the scenes.

1 Sopr. I. *p* See, our tears be - dew thine ev - ry step.

1 Sopr. II. See, our tears be - dew thine ev - ry step.

4 Alti. See, our tears be - dew thine ev - ry step.

See, our tears be - dew thine ev - ry step.

As slow again.

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

Assad. (raising his head, in a dying voice.)

Su - lamith!

O weep a - loud!

O weep a - loud!

O weep a - loud!

Ha! who hath call'd me? can it be?

'Twas yon dy-ing man, ly-ing beneath the tree.

'Twas yon dy-ing man, ly-ing beneath the tree.

(Sulamith flies to him, raises her veil, and recognizes him.)

Assad. (stretches out his arms) *gradually slower*

As - - sad! my As - sad! Su - la - mith, O

Very fast.

God, thine ear hath heard my cry: once more I see her, ere I die.

Sulamith. (kneeling near Assad, embraces his head.)

Thou diest, O take my soul with thee!

Fast.

(sorrowfully) *gradually quieter*

This, se-er, wouldst thou foreshow me!

*expressively* *acceler.*

Slow.  
Assad. (very tenderly and feelingly)

O blissful dream! thy arms in - fold me in my dy - ing.

Sulamith. (very tenderly and feelingly)

Forgiveness, love, I beg of thee. God hath put from us,

tears and sighing, in death thou liv'st again to me, in death thou liv'st a -

gain to me! Assad. In yon bright realm of joys un - dy - ing

dy - ing we shall for aye u - ni - ted be, in yon bright  
we shall for aye u - ni - ted be, in yon bright

realm of joys un - dy - ing, of joys un -  
 realm of joys un - dy - ing we shall of aye u - ni - ted

dy - - - - - ing we shall for  
 he, we shall for

aye u - ni - ted he!  
 aye u - ni - ted he!

Moderately.

Assad. (with a last effort.)

(Sulamith, with a half-suppressed shriek,  
falls upon Assad.)

Re - demp - tion, re - demp - tion, Su - lamith! (He sinks back in death.)  
 Slow.

## Chorus of maidens.

Somewhat slower.

(kneeling)  
(deeply moved.)(The mists disperse, cherubs with harps, cymbals and trumpets  
are seen in the clouds.)

Thy love is thine, thy love is thine in realms of

Thy love is thine, thy love is thine in realms of

love e - ter - nal, of love e - ter -

love e - ter - nal, of love e - ter -

nal!

(Curtain falls.)

nal!





